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ABSTRACT

A collection of papers gives ideas for exploitation of resources easily available to the language teacher. Although the papers apply specifically to French instruction, the ideas may be of interest to all language teachers. "Realia in the Classroom" (Norman Hill) concerns the contribution to language instruction of such materials as containers, posters, advertisements, leaflets, maps, warnings, road and street signs, weather reports and forecasts, tickets, bills, and diary entries. "News and Activity in the Media" (David Cross) explores the potential of radio broadcasts for classroom use, and outlines a classroom procedure that includes a preparatory stage and a series of texts and lessons. In "Actualites" (Alan Moys) combining radio broadcast recordings with written news articles is suggested. "Using Television" (Brian Hill) details suggestions for using television broadcasts, a medium popular with students, in the classroom and at all levels. "Contacts sans voyage" (Barry Jones) recommends a postal package exchange between language classes in different countries. In "Songs and Singers" (Jasper Kay) the use of songs and counting rhymes in the classroom is examined and songs appropriate for each elementary school grade are noted. "Maximizing the Value of Contacts Abroad" (David Smith) outlines one English school district's international exchange activities in a number of European countries, both in residential centers and home-to-home exchanges, and provides suggestions for planning visits. (MSE)

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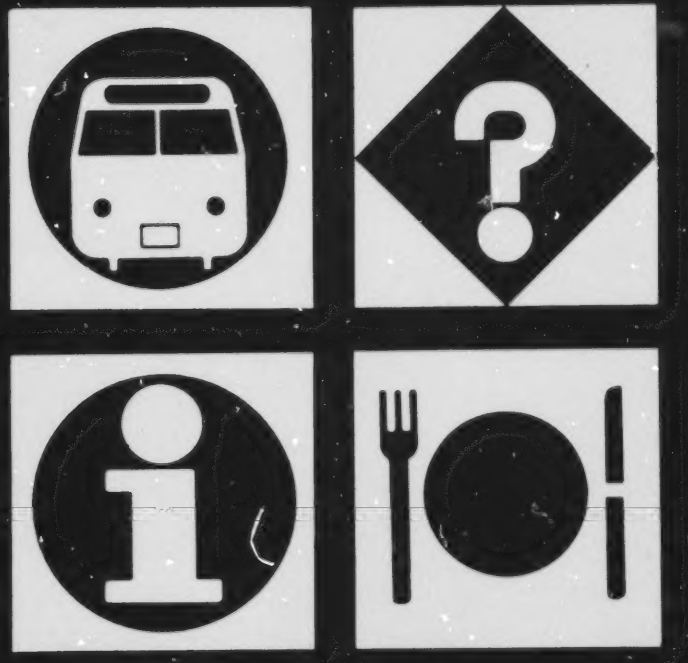
using authentic resources in teaching French



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Centre for Information on Language Teaching and Research

Using authentic resources in teaching French

Edited by Barry Jones

Centre for Information on Language Teaching and Research

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Introduction: making contact

Barry Jones

First hand contact with a foreign country and with people who speak its language is the aim of most foreign language teaching. It is this contact which transforms the intellectual practice of linguistic form into emotional reality. Simulations, games and other rôle play activities can go a long way into involving the feelings and personality of the learner. Few such activities, however, create the experience of what it is like to be in the foreign country with all its novelty, colour and a language sometimes different from that used in the classroom.

Since one of the prime aims in teaching French is to engineer contact with French speaking countries this book explores seven different yet complementary ways of achieving it. None of the ideas described is totally new; all, however, have been developed in original ways. Each contributor, either as an individual or more frequently as part of a group with a common purpose has turned an idea into a scheme of work, a project or an activity which is a regular feature of classroom practice. Practical down-to-earth guidance should enable others to adopt or adapt the suggestions made.

On seeing the chapter headings there should be a feeling of familiarity with topics chosen. This is the deliberate intention of the book. For it is with the aim of making the most of what are common features of classroom practice that the chapters are written. No matter what course book is used or what level of ability of learner is involved, all children can benefit if some of the strategies described here are adopted. Their self-confidence in using the foreign language should increase as should their feeling that to learn a foreign language is not just a school activity. The book's underlying theme is that through interesting, enjoyable language learning, both in and out of school, all children can experience just a little of what we know may be gained from the ability to use and understand another person's native tongue.

The first contributor, Norman Hill, looks at the multifarious uses which may be made of the simplest and most inexpensive of all materials, commonplace 'realia', often discarded by people in their own country but avidly collected by foreign language teachers on holiday. He suggests many ways in which these can be used in order to prevent such materials collecting dust in cupboards which become nostalgic shrines to holidays past.

David Cross and Alan Moys explore the potential of radio broadcasts from France and demonstrate how these may be exploited at intermediate and advanced levels of language learning. The emphasis in these two chapters is on the immediate and the current, both in terms of the content of the news items and the language used to convey them.

Brian Hill takes us into the detail of what might be done with the variety of television broadcasts available for use in school. These suggestions help make the most of a medium popular with the majority of learners.

Singing songs in the foreign language classroom sometimes conjures up an image of an activity difficult to perform successfully. Jasper Kay argues, however, that introduced to children who do not have such prejudices songs can offer an enjoyable and very worthwhile way into a country's traditions and culture. He emphasises active participation at all levels and shows how children can be encouraged even to write their own songs in the foreign language.

Since foreign travel is not possible for many children, Barry Jones proposes a detailed scheme designed to enable every member of the class to initiate and sus-

tain a class-to-class link with a named partner abroad. The plans for regular exchanges of tapes and related materials include specimen scripts of personal messages. If this strategy is followed, the teacher in England can prepare for the arrival of the material from abroad and the children can understand it without frequent recourse to the teacher.

David Smith discusses the final topic of travel abroad. These show that detailed and lengthy preparation, a great variety of 'things to do' whilst away, and careful follow-up can make the most of even a modest stay in a foreign country. Although he speaks within the context of a particular country and describes some of its enterprising schemes, sufficient details are given to enable any teacher to initiate or press for similar opportunities in their own region.

In these seven chapters the intention is to illustrate a range of current practice. Such practice has been well tried and serves to emphasise the value each contributor attaches to contact with the foreign country.

Realia in the classroom

Norman Hill

This article concerns the contribution to language learning of materials such as containers, posters, advertisements, leaflets, maps, warnings, road and street signs, weather reports and forecasts, tickets, bills, and diary entries, etc.

The kinds of materials listed above can be picked up, asked for, torn out, photographed, copied or bought. They may be used by the teacher to decorate the classroom, to create an atmosphere, to provide information or to stimulate the use of language.

The atmosphere of the classroom cluttered with dust-gathering bags and bottles does not necessarily either promote delight in things French or provide adequate opportunities for language use. But the learning of French can take place more enjoyably and more memorably in a room made discreetly attractive with the help of colourful documents, which may engage the learners' interest and inform them of some features - the similarities as well as the differences - of life in countries where French is spoken.

* The Guide Pratique du Voyageur and other SNCF publications reveal, by means of photos and words, the appearance and facilities of French railways and make us aware of some of the advantages of travelling in a country where public transport is taken relatively seriously.

* The illustrations, printed in a Belgian Bricocenter catalogue, showing how heat can be lost, and in what proportions, through roof, doors, windows and walls, may remind the student that insulation in the home is necessary in countries other than his or her own.

* The physical appearance of SNCF composteurs, cabines téléphoniques, boîtes aux lettres, etc will prepare pupils for their first wide-eyed visit.

* Students looking at French-language publicity will realise that superlatives, imperatives and other means of persuasion play as important a role abroad as they do in British advertisements and advice.

But the principal advantage of the kinds of material I wish to consider is that they can provide or suggest ways of initiating use of the foreign language: on the one hand, concentrated oral and written practice of important language patterns in a situational or functional context; on the other, more 'normal', and less structure-centred talking and writing.

Whenever we communicate, we describe, narrate, express opinions, attitudes, intentions, hopes, fears, etc. Our talking and writing refer to something visible, audible, experienced - and - remembered, planned, imagined, etc. Our language exchanges may be (i) related to an experience of one of the participants; e.g. we may be hearing about a stranger's memories or talking to someone about our so far unrevealed plans; or (ii) related to a shared experience or to something both or all the participants can see or hear; e.g. a group of people may be looking at a catalogue - just before Christmas, or a wedding, or a holiday - and pointing to and talking about the articles they need or would like, and discussing prices.

In the first type of dialogue, there may be few communication problems, if the people engaged in the exchange are competent in the use of a shared language, have a shared culture and similar recalled and projected experiences. In foreign language learning, at the stage when the language is not yet familiar, it seems important to create contexts in which we refer to shared here-and-now experience, preferably with visual support; situations in which the evidence for answers to questions and for spontaneous statements is clear enough to both teacher and taught: (i) for the language to carry

meaning; (ii) for the teacher's expectations of the learners' understanding to be justified; and (iii) for adequate practice to take place.

Reference to visible evidence is not only pedagogically necessary in the classroom; it is also a feature of everyday, out-of-school life and can increase the desirable authenticity, while reducing the inevitable artificiality of the teaching/learning situation.

There are overlapping categories of visual aids: realia, pictorial, textual and 'documentary' material:

REALIA

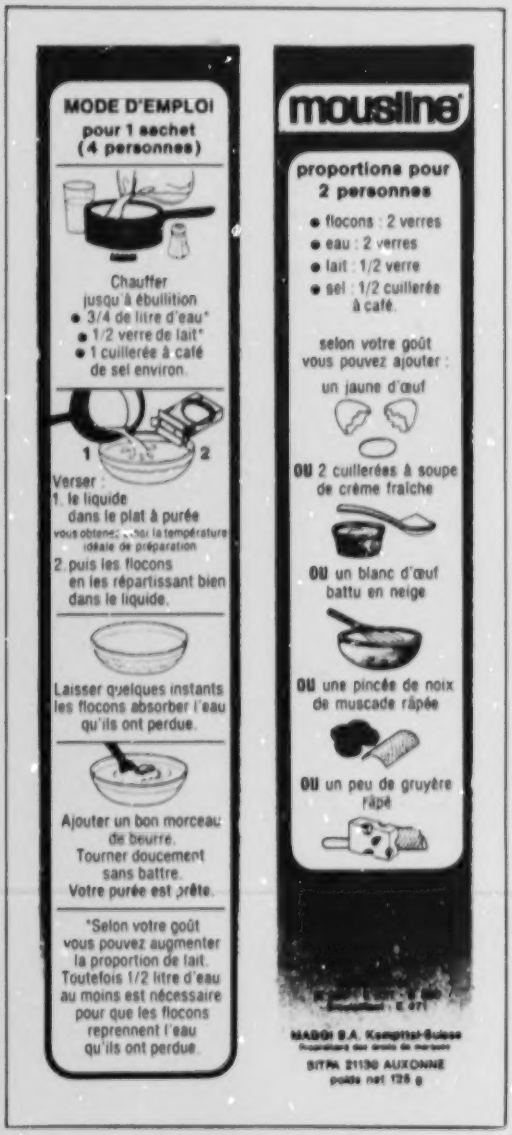
Realia, such as empty containers, can be useful, not only for purposes of recognition, identification, description and position - and whatever language is printed on them, but also as props in the 'shopping scene', which can be a fruitful face-to-face exercise for groups of learners; fruitful, provided it is based on, say, the requirements of a particular meal or of a series of activities; provided prices are clearly established; provided indefinite, definite and partitive articles and specific quantities have been adequately taught, as well as the formulae: je voudrais, s'il vous plaît and et avec ça?, etc. In my view, the 'prepared script' shopping, frequently advocated, is of limited value.

Some containers reveal how to use the contents. A well illustrated mode d'emploi, even for something as uninspiring as instant mash, provides an opportunity for worthwhile language work and a gentle reminder that it is possible to be in a hurry, even in a French kitchen. (See figure opposite.)

The contents of a waste paper basket (tickets, bills, cheque-book counterfoils, programmes, wrappings...) may suggest fairly safe conclusions about some of the recent activities of the owner. (1) If we imagine a quantity of organisable, interpretable refuse, found on some occasion in the past, it is possible to suggest what the finder discovered as he studied it, e.g.

'que M Lepron était allé au concert; qu'il avait dîné au restaurant X... avec quelqu'un; qu'ils avaient mangé..., bu..., payé...; que M Lepron avait pris l'avion pour Moscou et qu'il en était revenu; qu'il avait acheté une montre et qu'il l'avait payée 400 francs; qu'il avait porté deux complets chez le teinturier et qu'il les avait fait nettoyer...'

If we feel that it is worth while providing memorable and appropriate opportunities for discovering the purposes served by the pluperfect and for practising the forms of this tense, then we may decide



that this kind of concentrated context, based on normality, is necessary. Statements about how the tense is formed and when it is used - with a number of examples - may not be sufficient to give, even to pupils who 'see the point' very rapidly, a feel for and confidence in the use of the tense.

PICTORIAL MATERIALS

Pictorial materials are known to be of value for practice in description, in the early stages of a language course; or in supposition, at a later stage, when the student has mastered enough 'factual' language to enable him to learn to 'suppose' in French.

A publicity illustration or a news photo of someone wearing a personal stereo cassette player and fishing or skiing at the same time might give rise to comments about the person's appearance, clothing, equipment - and simultaneous actions: 'il écoute de la musique en faisant du ski'. And this probably suggests, to the teacher who is still looking for credible, concentrated contexts outside the course book, an idea for teaching one of the uses of en + the present participle; a number of sketches of, or verbally presented information about named people wearing the apparatus (listening to music) and simultaneously doing something else (reading, writing, singing, dancing, knitting, cycling, driving, crossing the road, etc). The fact that what has been called 'la Walkmanie' in France is just as prevalent in the UK (in the early 80's) makes this teaching situation more rather than less attractive.

Disappointingly few French poster illustrations give rise to substantial sessions of descriptive talk, but a study of the pictorial hints and verbal recommendations of the Institut National de Recherche et de Sécurité, in a selection of warning posters, may suggest, with fairly advanced students, questions such as:

'What is happening in this drawing? Can you remember the story? What is the function of the drawing? What advice is given? To whom and in what circumstances might it be given? Give specific examples of the need for the advice, and the possible consequence of not taking it.'

In this type of exercise we are, of course, depending on the learners' experience of life and their ability to draw conclusions, as well as on their ability to see and state what is visible.

There are some who do not consider this type of dialogue to be authentic; who feel that talking about even real posters is something we do only in a contrived language lesson. My own view is that communication about what a poster contains and what it is 'getting at' is a normal, mother-tongue activity; that communication can take place, not only when the participants are involved in face-to-face conversation, but also when they are both or all looking at something and making comments.

TEXTUAL MATERIALS

Textual materials have long made a contribution to the teaching of French. In the early chapters of a five-year course, the desire to produce something like a story, with a very limited range of structures and vocabulary, often leads to an inelegant concentration of forms constituting a dull or inappropriately jolly narrative. In 3rd, 4th or 5th-year books, frequently turgid, too long and too difficult passages of prose contribute to the flight from French of our first-time learners and discourage the efforts of those who come back for a second attempt.

Among the texts which daily guide and inform native French speakers there are some which can be used to develop skills in the various processes of reading and listening for information, asking questions and giving answers, note-taking, transformation, modest appreciation of various language styles, even translation, which is still one of the normal language-using activities of someone who uses two languages.

The teacher who is able to devote some of his or her time to search (I use the word 'search' rather than 'research' to distinguish the pedagogically useful from the academically respectable) will find comprehensible (or modifiable) and exploitable texts on hoardings and notice boards, in local newspapers and official documents, etc. For example, descriptions of activities, processes and games; accounts of recent incidents and achievements; advice on health of body and mind; accounts of what is available, etc. The 'text' may be on the back of the seat in front of you (in a Train Grande Vitesse); or in the magazine abandoned on the seat next to you, which is where I found both timely advice and an idea for a transformation exercise by means of which to get practised 'en' + the present participle, in another of its functions.

The transformation exercises I would propose, unlike many of those designed for language laboratory work in the 1960's, involve a transformation normally carried out by native speakers, when they are commenting on advice; reporting direct speech; saying what they have done, or are going to do, as they follow instructions; helpfully interpreting officialese in more understandable terms; supplying partitive articles as they look through a shopping list consisting only of nouns; reading comprehensibly a telegram or a small ad, etc.

Conseils pour une vieillesse heureuse

Restez actifs
Voyagez
Nagez
Dansez
Pratiquez un sport
Apprenez une langue

These recommendations suggested the question: 'Comment peut-on rester actif?' (as well as: 'Qu'est-ce que l'auteur de cet article nous conseille de faire?'), and

several extensions like: 'Comment peut-on faire des économies?...conserver l'énergie?...vivre plus sainement?'. They also remind me of the similar potential of a note I saw in a Tarascon shop window suggesting some ways of earning pocket-money:

'Voulez-vous gagner de l'argent?
Nous embauchons étudiants, étudiantes, lycéens, lycéennes pour les travaux suivants:
laver une voiture
faire du jardinage
nettoyer un appartement
faire la lessive/la vaisselle
donner des leçons d'anglais.'

DOCUMENTARY MATERIALS

I use this term to refer to those sources of information where facts, possibilities, attitudes, etc are conveyed by means of various combinations of words, abbreviations, pictograms, symbols, signs or numbers. We consult this kind of document when we want to find out:

* what's on TV or on the radio, now or next week;

* what the weather is going to be like here tomorrow; or

* what it was like elsewhere yesterday;

* how to get from Dundee to Dieppe, how long the journey takes, and what we can do when we get there;

* when the shops, banks, museums, libraries, etc are usually open, and when they will be closed during the coming holiday period;

* how to repair a puncture, to make pancakes, to use a public phone;

* how to spend our spare time in a leisure centre or on holiday.

A group of people planning a holiday may consult a number of documents before making a final decision: leaflets about regions and towns will reveal what can be seen and done in and within reach of the proposed centre; accommodation guides may help them to assess the costs and advantages of hotels, holiday flats or camping sites; they will need coach, boat, train, plane timetables or road maps, to plan the journey and excursions; a weather forecast will be taken into account by some holiday planners; if a self-catering holiday is envisaged, a shopping list may well be one of the essential reminders; and, for some, a list of all the anti-theft, anti-weather, anti-accident precautions to be taken before leaving.

As this group of people look at these documents, they will be thinking - and very probably talking: seeking explanations, sharing information, asking for opinions; calculating distances, timing and costs; discussing possible ways of passing the time; checking lists, and using language other than the words which constitute them; possibly, as they come across a bundle of photos and bills, reminiscing about previous holiday experiences and comparing prices. The documents will be acting as sources of information or as reminders.

Recipes, rules and instructions - in the imperative, the infinitive or the indicative - are read and executed or ignored; but they are also talked through in advance, used as a basis for commentary during the process and occasionally recapitulated.

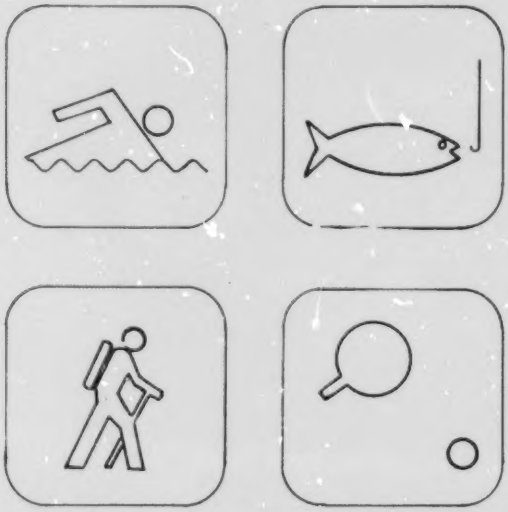
Many of us cannot get from A to B, on a map or a street plan, without verbalising the journey.

School timetables, gardeners' programmes and illustrated descriptions of walks are sources of language, as well as of action.

Some of these 'documents' usefully provide contexts for which purely pictorial aids would be adequate and for which textual materials would be unsuitable. Static pictures and sequences of pictures, extremely useful for the practice of description and narration, cannot satisfactorily present habitual activities. And, if we use texts to provide data about which we want to get language used, they may be overloaded with the pattern we want to teach, and so, clumsy and too 'helpful'. The sentences:

'on peut nager
on peut pêcher
on peut faire des promenades à pied
on peut jouer au tennis de table,' etc.

might not fit happily into the text but they are statements we might make as a study in which holiday centre activities are presented by means of pictograms.



It seems then that such materials can be considered as 'living-aids' in out of-class situations. They might also offer certain advantages as teaching-aids used in the presentation, the teaching, the practice and the testing of patterns either to help the teacher to convey meaning, or to remind the learner of the 'facts' during questioning and subsequent, more spontaneous recapitulation.

POSSIBLE NEED FOR MODIFICATION OF AUTHENTIC DOCUMENTS

Clearly, learners will have a more vivid impression of 'France brought into the classroom' if genuine, unchanged documents are used in the teaching process. The practice of offering frequent glimpses of undiluted reality is desirable. But, in spite of the attractions and advantages of the 'real thing', it will often be necessary, for reasons pedagogically more urgent than the desire for authenticity, to modify the documents we find.

* An unsimplified timetable can be confusing even for a native traveller. For someone who has problems finding his way in the language, as well as in the columns of figures and abbreviations, a clearly set out selection of the information offered by the original will probably be more helpful.

* A genuine menu, if it is to be used, in the early stages of teaching French, as anything but an intriguing decoration, will need modification before explanation and exploitation.

* A hardly interpretable weather map, found in the corner of the back page of a newspaper, could usefully be made much clearer, with more acceptable symbols of yesterday's, tomorrow's or today's weather in, say, Calais, Strasbourg, Bordeaux, Nice and Lille.

* A chart revealing all the potential activities of a youth club will provide scope for bringing together, at a fairly advanced stage, a number of different structures; 'simple' verbs like ' danser' 'nager'; verbs with objects, such as 'écouter des disques' and 'étudier l'histoire locale'; more complex forms: 'jouer au billard, jouer aux boules, faire de l'escrime, faire des promenades à vélo,' etc. Earlier work on this situation will require less variety of structure, so that learners will be able to practise more confidently.

It is clear that, whilst wishing to bring into the classroom as much of reality as possible, we must consider the ability, attainment and immediate learning needs of the pupils. Some of the examples of potential teaching aids which follow are suitable mainly for the 'pluri-structure' type of exercise required, say, in a post-O-level class for purposes of revising what has been met, of teaching what is new, of practising the appropriate, flexible use of both. Careful selection from, or adaptation of some of them will enable the teacher and the learners to concentrate on a particular structure or notion.

The thorough interpretation of one Guide Michelin entry will 'stretch' an advanced student; selected parts of several entries could afford concentrated work on 'A est à X kilomètres de B', on number (in distances, prices, quantities, dates, telephone numbers, addresses.) Detailed comment on the contents of the leaflet Signalisation Routière (issued by La Prévention Routière) involves a variety

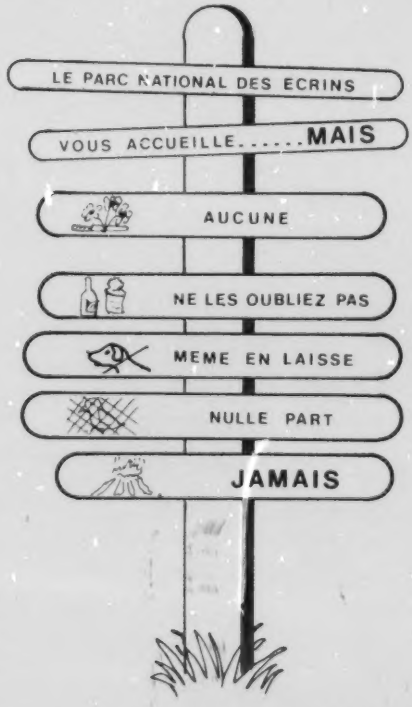
of structures notions of forbidding, compulsion, permission, possibility, warning .

il est interdit de ... il faut... on peut ...

il vaudrait mieux rouler prudemment, car vous risquez de

All these need to be mastered separately, selection, reorganization, and grading being necessary.

There will be no attempt to grade the examples which follow; simply a hint of some language which might be elicited, some of the knowledge which might be discovered, some of the procedures we might employ to practise the language skills and to involve learners in language-using activities.



Above is the sort of visual aid to be sketched, rather than carried home.

The series of negative imperatives (and other patterns) which are suggested by this information post, are expressed differently in leaflets about other national parks:

* La faune (mammifères, oiseaux, insectes, etc) et la flore sont intégralement protégées.'

* Promeneur! Sois extrêmement prudent! Ne fume pas! Ne fais jamais de feu!'

* Il n'est pas permis d'arracher ni de couper des plantes ou des parties de plantes, de déranger des animaux, d'abandonner vidanges, emballages et papiers, de troubler le calme de ces lieux.'

For those who are interested in electricity, E.D.F. have produced, in booklets for use in French schools, readable descriptions, explanations, warnings, advice on energy saving .... and even exercises, e.g. 'Dresse le tableau de tout ce qui fonctionne à l'électricité chez toi.'

E.D.F. doesn't suggest what came to mind at the sight of the catalogue: Philips - le progrès du bien-être 1981/1982 displaying goods we're getting used to:

'Dans cette maison où tout fonctionne à l'électricité, que se passerait-il s'il y avait une panne d'électricité, une coupure de courant, ou une grève de l'E.D.F.?'
Qu'est-ce qui ne fonctionnerait pas?
Que ne pourrait-on pas faire?
Que faudrait-il faire?
... Que faisait-on avant la découverte de l'électricité?'

A collection of posters advertising concerts, exhibitions, competitions, etc offer visible, useful language in context, evidence for answers in oral and written question-and-answer work and prompts for a question-asking exercise:

XXXLV^{e} Festival International de Musique de Besançon 1981

samedi 19 septembre 20h45
Palais des Sports

CONCERT SYMPHONIQUE

Orchestre symphonique de Lorraine-Metz
Dir. Pierre Dervaux
Sol. Katia et Marielle Labèque

Prokofiev: Symphonie Classique n° 1
Bartok: Concerto pour deux pianos et orchestre
Moussorgski-Ravel: Tableaux d'une exposition

Prix des places: 80F et 50F
Tarifs reduits: 40F et 30F

'Now that you have studied the poster and answered the questions about this concert, ask questions to obtain similar information about another past or future concert.' (The teacher, or another pupil, could have the information enabling him or her to supply the answers.)

A leaflet such as the one opposite above issued by a public library in Lyon gives 1) information, 2) an opportunity for 'intelligent guessing', 3) material for talking and writing about: (i) what there is, (ii) where it is, (iii) what you can do there, (iv) what you have to do in order to use the facilities.

bibliothèque part dieu

30 boulevard vivier merle
téléphone 78 62 8520

prêt

rez.de.chaussée et rez.de.jardin

salle des enfants
informations générales.revues
salle de prêt
discothèque

40 000 livres.8 000 disques

lecture sur place

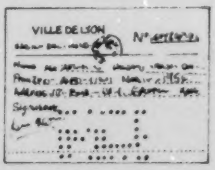
deuxième, troisième, quatrième étage

salle de sciences
salle de lettres
salle de catalogues
salle régionale

300 000 livres, cartes, diapositives

formalités

à remplir pour emprunt des livres pour une durée de quinze jours

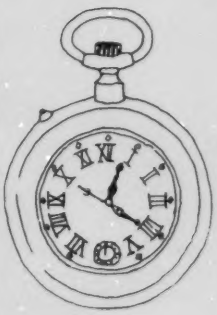


présentez

une carte d'identité
une pièce justificative de votre domicile (quittance edf, de loyer, de téléphone, carte de séjour, etc . . .)

prêt gratuit

horaires



part dieu

mardi	
mercredi	10h.12h
jeudi	13h.18h30
vendredi	
samedi	10h.12h . 13h.18h

horaires spéciaux pour la discothèque

annexes

consulter les horaires particuliers à chaque annexe

généralement:

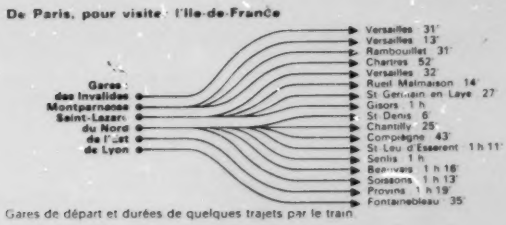
du mardi	10h.12h
au	13h.19h30
vendredi	15h.19h
samedi	13h.16h

And this will lead, in the case of some learners, to the possibility of oral and written exercises such as:

'Ecrivez une interview (avec un(e) bibliothécaire) au cours de laquelle vous vous renseigneriez sur le fonctionnement de la bibliothèque'.
Vous expliquez à un(e) ami(e) français(e) ce qu'on peut faire à la bibliothéque de votre ville, ce qu'on doit faire pour se faire inscrire ...'

The texts, accompanying the details given here, on the subjects of book and record borrowing (times, number of books/records, length of loan, procedures, care of records, etc) are useful for reading comprehension, vocabulary acquisition, transformation from 'officialese' to 'face-to-face helpful'.

Travel brochures frequently contain texts suitable for 'reading for information'.



Gares de départ et durées de quelques trajets par le train

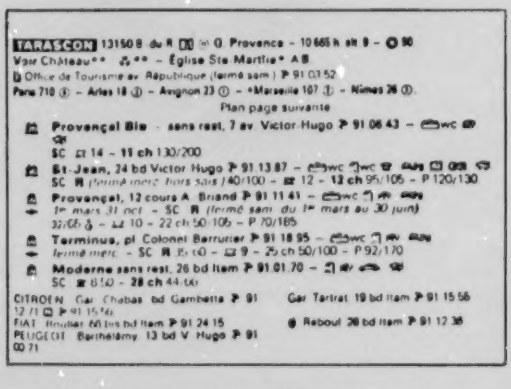
They also provide means of practising important language patterns which the learner may need in casual or purposive talking or writing. A lesson on distances ('X est à 20 kilomètres de Y') will need to be extended to work on time taken ('Fontainebleau est à 35 minutes de Paris - par le train'), and on the useful variation: 'On met 31 minutes pour aller de Paris à Versailles'.

A timetable offers scope for practice in the useful skill of reading timetables and in the use of numerous language patterns (2).

'D'après cet horaire (SNCF Paris-Aix-en-Provence 1981) pour voyager de Paris à Aix il faut prendre le train à la Gare de Lyon (à Paris);
il faut changer de train à Marseille St-Charles.
Si l'on prend le train de minuit trente (le no. 5079), qui circule tous les jours on s'arrete sept fois avant d'arriver à Marseille ... à 10h 39 du matin.
Là il faut attendre environ une heure (plus précisément 56 minutes) et, à 11h 35, on prend le train pour Aix, où l'on arrive à midi onze.
Dans le train de 00h 30 on peut louer une couchette.
Dans celui de 6h40 (qui est un train 'Corail') il y a un grill-express, où l'on peut prendre un repas; c'est un libre-service; sinon on peut acheter des plats froids, des sandwiches et des boissons, en restant à sa place, car il y a un 'vendeur ambulant' qui circule dans le train.
Ce train-ci circule tous les jours sauf les dimanches, le 14 juillet (la fête nationale) et le 16 août (le lendemain de l'Assomption). Et il faut payer un supplément entre Paris et Lyon ...' etc.

It is not difficult to imagine more concentrated, single-structure practice at an early stage, based on a simplified version of the timetable, e.g. 'Si tu prends le train de minuit trente, tu arriveras à Marseille à 10h 39', etc.

Once we have discovered how to interpret entries in the Guide Michelin, a look at the notes on, say, Tarascon allows us to discover:


TARASCON 13150 8 du R. G. Provence - 10 665 h alt 9 - 90
Voir Château** ** - Eglise Ste Marthe* AB
Office de Tourisme av. République (fermé sam.) P 91 03 52
Paris 710 - Arles 18 - Avignon 23 - Marseille 107 - Nîmes 26.
Plan page suivante
Provençal Bis sans rest, 7 av. Victor Hugo P 91 06 43 - wc
SC 14 - 11 ch 130/200
St-Jean, 24 bd Victor Hugo P 91 13 87 - wc
SC (fermé merc. hors saison) 40/100 - 12 - 13 ch 95/105 - P 120/130
Provençal, 12 cours A. Briand P 91 11 41 - wc
1er mars 31 oct - SC (fermé sam. du 1er mars au 30 juin)
32/60 - 10 - 22 ch 50/105 - P 70/165
Terminus, pl. Colonel Barruter P 91 18 95 - wc
fermé merc. - SC 30/60 - 9 - 25 ch 50/100 - P 92/170
Moderne sans rest, 26 bd Item P 91 01 70 -
SC 8/40 - 28 ch 44/66
CITROEN Gar. Chabas bd Gambetta P 91 12 11
Gar. Tartrat 19 bd Item P 91 15 56
FIAT Boullier 60 bis bd Item P 91 24 15
Rebout 28 bd Item P 91 12 38
PEUGEOT Barthelémy 13 bd V. Hugo P 91 00 71

'le code postal (13150) - les deux premiers chiffres (13) correspondant au numéro du département; le nom du département étant 'Bouches du Rhône'; le numéro de la carte Michelin (81) où l'on trouvera Tarascon, et le titre du Guide Vert qu'il faut consulter pour avoir des renseignements supplémentaires sur la ville et les environs'.

We can see ... and say:

* qu'il y a 10 665 habitants;

* que la ville se trouve à 9 mètres au-dessus du niveau de la mer;

* que, pour téléphoner, depuis un autre département, à quelqu'un qui habite Tarascon, il faut d'abord composer le 90 (l'indicatif du département).

* que Tarascon est à 18 kilomètres d'Arles, à 107 kilomètres de Marseille, etc;

* qu'il y a au moins deux curiosités à voir, deux bâtiments historiques à visiter dans la ville; le château (où il y a un panorama) et l'Eglise Sainte-Marthe.

We can also find:

* l'adresse et le numéro de téléphone, 1) de l'Office de Tourisme, 2) de plusieurs garages, 3) de quelques hôtels recommandés.

And, about one of the hotels - le Provençal Bis - we can say:

* qu'il est moins grand (a moins de chambres) et plus luxueux, plus cher que le Provençal.

* qu'il y a onze chambres - avec bain et WC; il y a le téléphone dans chaque chambre; on peut y changer des devises; on ne peut pas y amener son chien; on peut y prendre le petit déjeuner (14 francs), mais les autres repas ne sont pas servis, car l'hôtel n'a pas de restaurant; les prix des chambres varient entre 130 francs et 200 francs (pour deux personnes), service compris.

These and other 'descriptive' statements, which can be used by the teacher to reveal the meaning of the verbal, numerical and symbolic entries, can also serve as:

* a basis for oral and written question and answer, in a teaching/learning/revising dialogue, involving transferable language patterns and vocabulary which are essential in situations other than 'information for motorists';

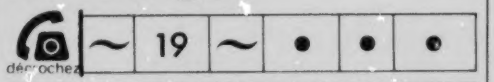
* a source of questions and answers for an enquiry/reservation conversation (face to face or phone);

* a point of departure for written enquiry and response (letter-writing, brief dictation, note-taking);

* a look into different types of hotel and what they have to offer compared with UK hotels, etc.

Similar work (perhaps more relevant to student needs) can be carried out on leaflets issued by the Fédération Unie des Auberges de Jeunesse.

Pour téléphoner à l'étranger



	Tonalité	Préfixe d'accès à l'international	Tonalité	Indicatif du pays	Indicatif de la ville *	Numéro d'abonné
ROYAUME UNI						
Belfast				19	44	232
Birmingham				19	44	21
Edinburgh (Edimbourg)				19	44	31
Glasgow				19	44	41
Liverpool				19	44	51
London (Londres)				19	44	1
Manchester				19	44	61
Nottingham				19	44	602

This - and other extracts from a telephone directory - might give rise to variations on:

Pour téléphoner à la l'étranger - en Grande-Bretagne, ou en Irlande du Nord, par exemple - depuis une cabine téléphonique:

- vous décrochez

- vous mettez les pièces de monnaie nécessaires dans l'appareil

- après avoir mis la monnaie dans l'appareil, vous entendrez la tonalité

- alors vous composez le 19 (c'est le numéro qu'il faut composer pour tous les pays étrangers sauf Monaco at Andorre)

- aprés avoir composé le 19, vous entendrez une autre tonalité

17

- ensuite vous composez le 44 (c'est-à-dire l'indicatif du pays)

- et le 1 (si vous téléphonez à Londres)

- ou le 21 (si votre correspondant est à Birmingham), etc

- finalement vous composez le numéro de l'abonné

- aprés avoir composé ce numéro, attendez quelques dizaines de secondes et vous entendrez soit la sonnerie et ensuite la voix de votre correspondant, s'il est là; soit la tonalité qui indique que la ligne est occupée.

You can practise:

* listening to - and understanding such instructions;

* being able to pass them on;

* practising various types of urgent or relaxed communication;

* making notes on messages received.

This may seem difficult for many pupils whom the reader (and the present writer) may have in mind. But it is important not to consider such activity 'too practical' for those learners who intend to continue studying the language.

A leaflet, Télécommunications, advertising the relatively new (1981) 'appareils à touches', suggests, in a style which invites development,

* qu'ils sont plus pratiques, plus faciles à utiliser;

* qu'on risque moins de se tromper en composant le numéro;

* qu'on compose le numéro plus rapidement;

and invites us to think of circumstances in which we might wish to:

* mettre la sonnerie (qui est réglable) 1) en position forte;

* en position atténuée.

Here the teacher is depending for a learner-response not only on the evidence and the language revealed in the leaflet, but also, and particularly, on language already acquired, imagination, general knowledge and common sense.

A selection of 'annonces publicitaires' (similar to the one shown below) found in tourist leaflets and in the press, can be used for 'investigation - using French sources and English language'. Or, using French, the investigation can be challenging and fruitful as an oral exercise and as preparation for subsequent local study in France.

MAISON DE LA PRESSE

LIBRAIRIE -- PAPETERIE -- CARTES ET GUIDES TOURISTIQUES

4, Boulevard La Fayette-CALAIS-☎ 34.41.59

(Toute la Presse Française et Etrangère)

Some possibilities:

Différence entre une librairie et une bibliothèque
Ce que l'on vend dans une librairie-papeterie, et dans celle-ci, en particulier
Des cartes - quelles sortes de cartes?
Quand utilise-t-on une carte topographique?
Quand envoie-t-on des cartes de voeux?
'Toute la Presse Française et Etrangère' Cela veut dire?
Pourquoi vend-on des journaux étrangers à Calais?
A quoi servent les guides touristiques?
Quels autres renseignements donne-t-on?

This chapter has referred to just a sample of the materials which teachers bring back from their trips abroad. Such realia and documents can arouse the curiosity and interest of learners at all stages of their language-learning programme; and, provided they are organised, presented, explained and exploited with care, they can contribute to the development of language-using skills.

News and activity in the media

David Cross

French does not enjoy a high status in British schools. May not the reason be found in the type of exercise and text with which the pupil is so often faced? Any textbook will provide evidence of samples for reading or listening which are little short of insulting in both level and content. Yet, an alternative is not only freely available, it is also surprisingly simple. As I write this paragraph my radio is picking up France-Inter and I have just 'captured' several items for this week's lessons.

Macnamara (1) has presented arguments for a communicative method of language teaching. Such an approach does not imply an animated phrase-book syllabus; it implies a real and meaningful use of language, despite the constraints and limitations of the classroom:

> 'But more pressing for most students than a general desire to be able to communicate at some future date is a specific desire to be able to communicate in some actual situation where what is being communicated is of vital concern to the persons involved. It is in the explorations of such specific motivation that I look for substantial advances in language teaching.' (p 64)

Cook, too (2), expressed the same point of view:

> 'In terms of teaching techniques, it leads to activities that encourage the students to communicate and interact through the new language about things that vitally concern them, here and now in the classroom, rather than with a native-speaker on some far-off occasion in the future.' (p 84)

Belyayev (3) wrote of a 'feel' for a language, where a student is able to construct accurate utterances because he or she has an instinct for what is right, rather than a knowledge of the rules. For this reason, Belyayev argued, the teacher must present the pupils with an enormous variety of texts so that the student may acquire this 'feel'. Today this 'feel' is being referred to as an <u>implicit</u> or 'intuitive knowledge', as opposed to an <u>explicit</u> or 'monitorial knowledge'. The explicit knowledge is used to monitor or to edit; rules which have been formulated or learned are applied in order to perfect a sample of language. However, in a real communicative situation it is the implicit knowledge which becomes necessary. The ear must receive and instantly understand, the voice must respond instinctively.

Such a fluent command of language can only be <u>acquired</u>, it will not be learned. It will only be gained if the student can learn to cope with new lexis in context - he or she must meet many samples of the target language, in as many as possible of its countless combinations. The student must also be given opportunities to speak creatively. Such conditions <u>can</u> be realised in the classroom, and the use of current affairs and of faits-divers is one way in which such conditions can be created.

It is a fact that the receptive skills can be more highly developed than the productive skills. With proper training the skill of reading for information can go far beyond expected bounds. Listening, too, becomes easier in direct ratio to the amount of practice it is given. Pupils soon find that they can - with remarkably little help - cope with genuine materials. They become conscious of a real feeling of success; after all, these texts were not contrived by an English person in order to put across a grammar-point, they are <u>real</u> items, spoken or written for <u>real</u> French persons. What is more, such texts are interesting, hence intrinsically motivating.

Authenticity of language is not confined to the text. The items promote authentic language exchange between pupil and

teacher; an exchange of real information, where the questioner seeks a real answer, where the question and the answer are real utterances, having been created by the speaker and not merely parrotted. The attention of both teacher and student is focussed upon the meaning, rather than on the form of the language. Too often the 'oral work' of a French lesson is confined to the teacher asking the pupil for information which is either trite (dans quelle main est-ce qu'il tient le baton?) or which is already known (quel âge as-tu?). Current affairs offer an exciting stimulus for valid speech acts.

The amount of time devoted to 'les actualités' will vary from school to school, and age group to age group. In my own school we devote approximately 25% of our lessons to the activities which will be described here.

THE PREPARATORY STAGE

It is important to explain what you are setting out to achieve with the students. I always point out that many thousands of people have studied French but are totally unable to read a newspaper or listen to the French radio, but that with very little training both these activities are possible. Through reading and radio, the students are told, they will be able to remain in contact with France and the language for years to come - constantly improving their level of command rather than losing a hard-won competence. I also point out that, as young adults, they ought to have an interest in the world about them. I explain that the study of radio bulletins and newspaper articles will allow them - for at least a part of their course - to acquire French as they acquired English, by very intensive listening and reading sessions.

Initially we devote some three hours to the study of cognates. A glance at any French newspaper will show the high proportion of mots transparents which are used in journalism. However little French the pupils have done at this stage, a few minutes or hours of training in readily recognizable words is enormously rewarding and headlines become immediately available to the ear, as well as the eye:

Le Premier-ministre est arrivé à Washington pour une visite officielle.

Il y a eu un accident de train en Italie.

Une bombe a explosé dans le metro à Paris

Pupils will more easily recall the cognates if they are presented under theme-titles. The important aspect is ear training, the written form is understandable but only training can make cognates understandable in speech. Once the child has become aware of the phonemic contrasts he or she becomes the possessor of the audio-key to literally thousands of French words. Initially he will not recognise 'nation', but it will open the door to the many hundreds of words - all feminine - which end in the same sound.

Teachers will easily design their own themes for the teaching of cognates. I have suggested elsewhere how this can be done. (4)

The second preparatory stage is the teaching of non-cognate words which commonly occur in the news. I have found that the vast majority of news-items come from six domains. I have isolated the most frequently occurring words or expressions in those domains and teach the 'key words' for those themes in the space of some three hours, two themes in one lesson of one hour.

(1) Capitals, countries, continents
(2) Politics, administrative
(3) Industry, economy
(4) Accidents, terrorism
(5) Sport
(6) Weather

A description of two of these themes has been given in some detail in another CILT publication (5). An idea of how I present two further themes will virtually complete the picture. Remember that we are aiming at a level of aural and visual recognition, not production.

Using the flash cards we drill the key words around the class. The texts are first heard 'What was said?', then read. It is important to teach the pupils to listen for the liaisons. The French do not usually begin a syllable with a vowel; ouvriers do not exist in isolation, it is heard as:

un ouvrier - mille ouvriers; des ouvriers or neuf ouvriers, etc.

Finally we introduce elementary question forms and practise them, in conjunction with vocabulary from the domains. The technique of asking questions in French will be nurtured and rewarded in all news-sessions. It is only the question forms that the pupils copy, they are designed to contain all key words:

L'industrie

Flash cards	Key words, phrases
1. A factory (picture)	L'usine, une usine
2. Workers (picture)	Les ouvriers
3. Fermée (a strip to put across the factory)	Une grève
4 Trades Unions	Les syndicats
5. £ < £	Une augmentation de salaire
6. 10%	Dix pour cent

Reading texts (on overhead projector)

L'usine de Ford a été fermée par une grève. Les employés demandent une augmentation de salaire de quinze pour cent.
Le chef du syndicat des mineurs s'appelle Scargill.
La conference des syndicates commence a Blackpool ce week-end.
Cent mille ouvriers sont employés dans l'industrie de l'automobile en France.

Sport

Flash cards	Key words, phrases
1. St Etienne 3, Bordeaux 2	S.E. a battu B. B. a été battu par S.E. S.E. a battu B. par 3 à 2. S.E a gagné. B. a perdu.
2. Marseille [illegible] Strasb[illegible] 2	M. et S. ont fait match nul.

Reading text (on overhead projector)

Le pilote James Hunt a gagné le Grand Prix de Monaco.
Le cycliste Eddy Mercx a gagné le Tour de France.
A Wimbledon, McEnroe a gagné le championnat. Il a battu Bjorn Borg dans une finale très excitante.

Comment s'appelle le Premier Ministre?
le chef du parti socialiste?

Où se trouve la capitale des Etats-Unis?
le champion de tennis?
la personne blessée?

Combien de personnes sont mortes?
terroristes ont été capturés?
syndicats chez Ford?
députés au Parlement?
tués dans l'explosion?

Qui est Ronald Reagan?
Président de la République francaise?
mort dans l'accident?

Comment
Quand + est-ce que + phrase?
Pourquoi

Que s'est-il passé?

ONE WEEK'S TEACHING

I intend now to give a detailed description of my news lessons of last week; they are before me as I write. Over the previous weekend I had recorded French radio as I was preparing meals in the kitchen. One car accident and a plane crash (the second American crash in a few days) seemed suitable for my youngsters; both lexis and content were accessible, and there was moreover some overlapping of vocabulary. Because my third-years would be meeting their very first bulletin I also wrote, and had recorded, a simple news-bulletin, mentioning the two crashes above. It will be remembered that they approach these lessons (they have three lessons in one week) on a basis of some forty hours contact with French, aged thirteen.

The first text then is my own; the other three were taken from French radio, transcribed and re-recorded in a more distinct fashion. It will be seen that I had obtained two different versions of the same air crash, both versions from French-Inter. Texts 2 and 3 gave a second. Text 4 was treated, in a superficial way at the beginning of the final tying-together session.

TEXT 1

(1) Il y a eu de la violence à Bristol ce week-end, la police a été attaquée.
(2) Le Pape a commencé un tour de l'Afrique de l'Ouest; il est arrivé à Lagos, la capitale du Nigéria.
(3) A Lille, dans le Nord de la France, il y a eu un accident grave, trois membres d'une famille ont été tués.
(4) A Boston, aux Etats-Unis, il y a eu un accident d'avion. C'est le deuxième accident aérien en une semaine.

Météo: Dans le Sud, il fera gris mais sec. Dans le Nord, il y aura des averses.
Sport: The text gave the first three places in the Grand Prix of South Africa and the football results for three London teams supported by many of my pupils.
Le détail went into the Bristol incident with considerable detail.

TEXT 2

A Lille, une voiture folle

A Lille, ce soir, une conductrice a perdu le contrôle de sa voiture. Le véhicule a terminé sa course sur le trottoir du Boulevard Périphérique. La voiture a fauché une famille de quatre personnes qui marchait sur ce trottoir. Le pere, la mere et l'un de ces enfants ont été tués sur le coup. L'autre enfant a été grièvement blessé. Il a du etre transporté a l'hôpital.

TEXT 3

Encore un accident d'avion - dû au mauvais temps- aux Etats-Unis. Mais cette fois il n'y a pas de victimes.

Un DC 10 a dérapé sur la piste verglacée et a plongé partiellement dans la Baie de Boston. Il y avait deux cent huit personnes a bord; on denombre seulement trente-trois blessés légers.

TEXT 4

Bonjour - Le Boeing de la peur.

On a frôlé une nouvelle catastrophe aerienne la nuit dernière sur l'aeroport de Boston, aux Etats-Unis.

Un DC 10 a raté son atterrissage a cause du verglas; il a terminé sa course au bord de l'eau avec 208 personnes à bord; un bilan miraculaux - seulement onze blessés.

LESSON 1

Step one The third-year pupils found a half dozen words, which might present difficulties, written on the OHP as they came in. Explanation was written in French; e.g. encore = plus un/un autre; une bagarre = un combat entre deux gens.

They began copying. When the faster pupils had finished the assistante explained each word, in French, with much gesture and mime where necessary. Why not give them the English equivalent? Because the whole aim of this approach is massive exposure and language acquisition.

Step two A 'skeleton' indicated the number of items for which they were listening - they would (authentically) report the gist of the news in English.

Titre 1
2
3
4

météo

1 sport a)
b)
c)

2 sport a)
b)
c)

The détail des informations was saved for later in the lesson.

Step three The students reported the gist, in English, of what they had heard. They were able to understand most items.

Step four The text was put on the OHP. Additional clarification was made, in French. By this time there was virtually total understanding.

Step five Reading aloud with the assistant.

At this point, we disposed of the headlines and introduced le détail. To guide their listening there were a few questions on the screen:
1. Where?
2. Who was doing what?
3. What happened when the police arrived?
4. What 'weapons' were used?
5. How many injured?

Again pupils were able to understand this relatively simple text with no real difficulty.

Step six This extended text was projected on to the screen and I read it through - amplifying the written word with other vocabulary items where possible, drawing attention - in French - to grammatical items. My version was rather like this:

'La police a été attaquée ... la police est au singulier, il y a beaucoup d'agents, beaucoup de gendarmes, mais c'est une seule formation - comme le gouvernement. Alors, au singulier on dit a ete attaquée. En plus, le mot police est au feminin. Les agents sont masculins, bien sur, mais le mot est feminin; il faut donc un e à la fin du verbe, attaquée...

Such explanations were made quickly. After all, most grammatical niceties are for future O-level examinees, they do nothing to aid communication for the majority. In fact, such niceties are not observed by many French adolescents.

Step seven Masking. Pre-prepared transparencies were laid, one at a time and finally together, on top of the extended text. They first 'blackened out' (or gapped) all of the nouns. We read the text together and the children had to recall the missing words. The second covered the verbs and auxiliaries. The two together proved an irresistible challenge. Later in their career there will be a third transparency to cover adjectives, prepositions or important conjunctions. This masking technique enables me to get them to read a text several times, in a competitive way. By the time we had finished I was able to take off the text and have them repeat it all - by heart.

Step eight I had simple line drawings of the Bristol 'punch-up'. Using this as a guide we again reconstructed the text in a challenging way.

We had come to the end of the lesson - only moments remained. I told them to copy the text and to leave when the bell went. I began to pack up my transparencies, ready for the same lesson with the other block of third-years later in the day. The bell sounded for break. Very few left, most stayed on to write out the text.

In a lesson which had lasted almost one hour, the pupils had spent at least fifty minutes in oral and aural work.

LESSON 2

Steps one and two As always the pupils came into the classroom and found the vocabulary for the first item on the screen. It is perhaps surprising that this genuine news item - 'Une voiture folle' - required explanation of only a half-dozen words. As before, once the vocabulary had been copied, the assistant explained and amplified the meaning. Do I need to justify the writing of new vocabulary before it is heard?

a) It established instant order and quiet.
b) It gives an impression of urgency; work begins the moment the pupil walks in.
c) It gives me time to sort out my equipment and transparencies.
d) It acts as a monolingual dictionary.
e) The early-birds and the more academic students have something to do as we wait for late-comers.
f) It appears to do them no harm whatsoever.

Readers may well wonder which words I had to explain. Remember that many of the words had been treated in the preparatory module: blessé, tué, mort. Other words are 'transparent': e.g. marchait, le controle, etc.

This then is a word-for-word copy of the vocabulary given to the children before the first listening:

Vocabulaire - Accident a Lille

1. Une conductrice - une dame qui conduit

une voiture (automobile).
2. Le trottoire = la partie de la route où marchent les personnes.
3. Faucher = couper avec une faux.
4. Le Boulevard Périphérique = la route qui encercle une ville; la route extérieure.
5. Sur le coup = instantanément.
6. Lille = une ville industrielle, près de la frontiere belge.
The explanations were made with mime and quick line-drawings.

Step three They listened to the steady, clear version of the accident, re-recorded by the assistante. The children used these questions (on OHP) for guidance:
1. What happened in Lille?
2. Where did the car end up?
3. With what result?
4. Who was killed?
5. Who was injured?

Steps four and five followed.

Step six They copied the text. This was partly to offer a new learning medium and partly to give a brief respite from the oral and aural work. In addition they would need to refer to this text the next day.

Step seven Masking transparencies were used to promote several readings of the text.

Step eight At this point I played the original French-radio version. The pupils were delighted to find that they had worked on - and now understood - a genuine broadcast.

Next we moved to the air crash. In order to offer a change of medium I had written it on paper, with a few questions in French below. I had also prepared a transparency with an explanation of the new and difficult items of lexis; again there were only a few words to explain, six in all.

The papers containing the text were handed round the class; we split into two groups, I took one group and the assistante took the other. Firstly, I read through the text slowly and carefully, using alternative vocabulary where possible to ensure understanding. Then I made the pupils ask me the questions written underneath:

1. Où s'est passé l'accident?
2. Quel temps faisait-il?
3. Qu'est-ce qu'il s'est passé?
4. Combien de personnes ont été tuées?
5. Combien de passagers ont été blessés?

I answered with short, natural answers. Then I asked them the questions. Where they stumbled I again required them to ask me the question before turning the question back on them. Finally I made them ask me the questions again and I produced the most elaborate possible answer, showing how I recombined question and text to do so.

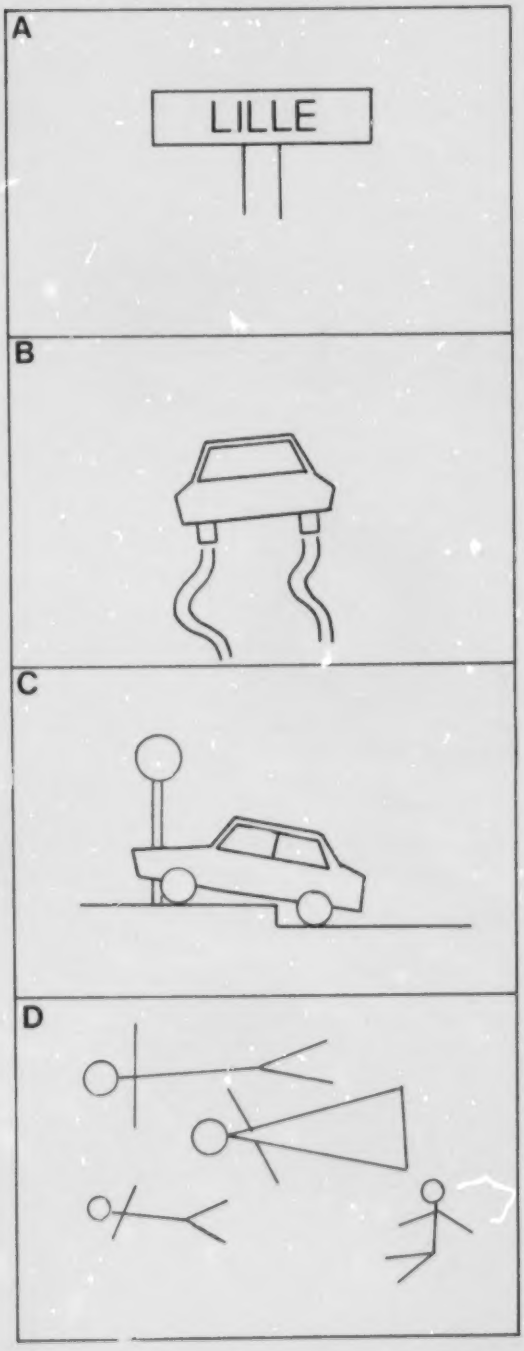
Next I called them all back to the projector. In case any reader wonders how so much movement is possible, it is because my department will not allow desks to be used. The lessons I am describing go on in a room with desk-tables. At the start of any language lesson these are pushed to the back and the sides of the room to allow the pupils to group around the projector and the cassette player. Pupils soon learn to do what little writing is necessary on their knees. The set-up reflects the communicative nature of my subject, I can look any pupil in the eye from a maximum distance of a few feet!

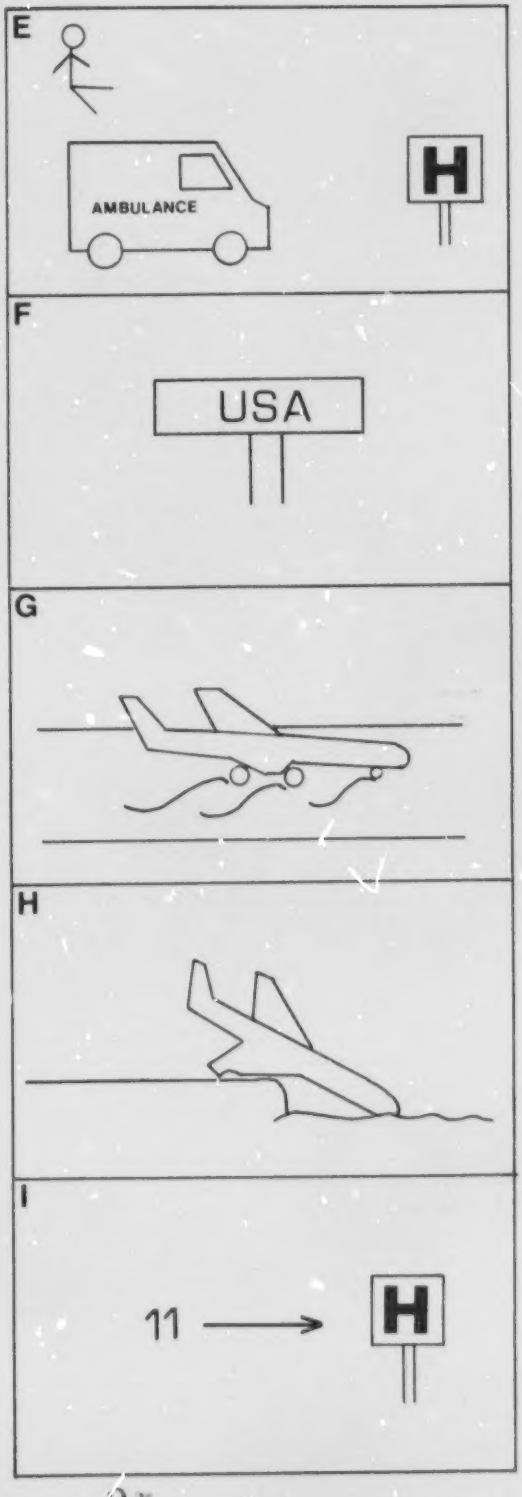
Re-construction of the text followed. Again I used the gapping technique. Finally I wrote the questions on to the OHP and wrote down the answers which were called out by the pupils - for most questions there were several alternative model answers. Moments before the end of the lesson the children were asked to copy the text. Again there was a maximum of five minutes writing the lesson. Slower pupils who had not finished that text were asked to copy the remainder from a friend's book before the morrow's lesson. Just before the bell sounded we all listened to the original France-Inter recording.

LESSON 3

As always there was a short (seven-item) vocabulary. Then, the final text was put on to the OHP and very quickly read - with me explaining each phrase, using different words where possible. We read it aloud together and I drew attention to the 'useful' vocabulary. Finally the class listened to the France-Inter recording.

All of this took only a few minutes. The text was removed and I put the line-drawings below on to the projector:





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For each picture the pupils had to call out as many different phrases as possible. It is difficult for me to describe the pure wonder of what followed. Fortunately, a group of students from the Institute of Education were present, with their lecturer, Mr Bennet. I say fortunately, because these students were privileged to hear real language being created by highly motivated and highly articulate thirteen-year-old London pupils who, only a few weeks before, had never experienced a French lesson in their lives. The moments that followed were magic. These are typical of the utterances, called out, not read, by the children. Of course, there were some inaccuracies, but many of the phrases were perfect, all were understandable:

Picture A

A Lille, dans le nord da la France
En France, près de la frontière belge
A Lille, sur le boulevard périphérique
A Lille, une ville industrielle

Picture B

Une conductrice a perdu le contrôle de sa voiture
Une dame a eu un accident
Il y a eu un accident d'automobile
Un véhicule s'est écrasé
Une voiture a dérapé
Une automobile a glissé sur la route verglacée

All the picures were dealt with in the same way.

The pupils did not merely re-combine elements from all of the week's reading and listening; they gave us words which had been used in explanation of the words in the text, they gave us words and phrases learned the previous month, in the preparatory lesson. It was, for me, a very moving experience.

The final step Perhaps some twenty minutes remained. I re-distributed the text which was on paper, the pupils had already copied the report of the Lille incident. The text which we had just read together, that same lesson, was put back onto the screen, to offer access to three texts at once to the children.

They were instructed to work in pairs, using rough paper, and to create a brand new report of an accident - on the road, at sea or in the air. I told them to write it sentence by sentence, bringing the paper to me for correction after each phrase. The corrected phrase would be copied into their exercise book whereupon they would produce a second phrase, and so on.

Some of the pupils wrote with virtually no mistakes. Other children needed more help. A few needed to be stopped from trying to say things for which they were linguistically unprepared (e.g. 'How do you say 'his tyre burst', Sir?'). The results were better than I had dared imagine. Even the least able re-combined a few phrases to make a new accident; the better pupils wrote original accounts which would have gained a grade 1 CSE as an essay. Several unpopular teachers were killed off - in trains, car-ferries, Concorde and vehicles of all types.

To ensure that key elements of language are not forgotten I wrote a few phrases onto a transparency immediately after the final lesson: Une voiture a dérapé; Il a perdu le contrôle de...; Trois personnes ont été tuées/blessées; etc.

At a suitable point in the following month's news-module those phrases will be revised and copied. Key vocabulary from that month's news will similarly be banked and revised one month later.

ECONOMY OF EFFORT

I take up my pen again on Sunday, 7th February. Sir Freddie Laker has gone bust, the rail-strike drags on, the Queen has reigned for exactly thirty years, the rain is going to give way to bright intervals, France was beaten by Wales at rugby. These things we will talk about next week, with my next class of third-years, carouselling in for their first-ever news-bulletin. However, their second and third lessons will be exactly the same as those I have described; I shall use them with my final, fourth wave, too. They are real French texts which do not really date.

With very slight change of approach I made use of those same texts with fourth- and fifth-year classes. I suppose I could have used them with the sixth-form, had I wished. Nor have the texts to be thrown

cway. The cassette and the transparencies will go into an envelope and be banked for use in future years. The careful preparation has given me many hours of exciting teaching.

Over half-term I shall be recording at odd moments as I half listen to the radio for likely reports. I shall also flip through French newspapers for items which can be recorded and used in the same way. I need two or three motivating texts on the same or similar theme (hi-jacking, terrorism, city-life, a journey?) and I will be in business with the next round of third-year pupils for another month. I have already found several likely 'faits-divers'.

God, and the media, will provide. They have done so, regularly, for several years now. Meanwhile I anticipate next week's lessons with eagerness.

SOURCES

A. The BBC overseas programmes in French are very appropriate; what is more, the French version (at 06.30 and 07.30 GMT) is a translation of the English version (given on the hour). This format is ideal for use with sixth-formers doing translation work. Comparison of the pupils' version with that of the BBC can be most rewarding.

The BBC adopts an approach which is exactly like the model I use in my own, simplified news bulletins: (a) headlines (usually four); (b) 'détail des informations'.

The detail is always in the same order as the headlines. The reader always pauses as he turns the page from one detail to the next. This allows you to edit your tape at the time you are recording:
1) Have recording ready to go, finger on 'pause' - do not record the introductory blurb. Having given details of wave-lengths and English lessons or whatever, the presenter will introduce the news-caster by name. Release pause-button.

2) Record the headlines, noting the most interesting for teenagers - perhaps this is the third item.

3) The reader will pause, then say 'Voici le detail des informations/titres'. At this point - if you do not want the first item - you will press your pause button and zero your counter.

4) Let the first and second unwanted items go by - you will notice the longer pause between items as the reader turns the page.

5) After the second item release the pause. If you find that you released too early, as the reader drew breath, run back to zero quickly.

6) Take the cassette to school and get the assistante to transcribe onto trans-parency (or banda - or blackboard).

7) The vocabulary page must be ready when pupils come in. The 'masks' can be made as the pupils copy the vocabulary and while the assistante is setting up the tape-player. Line-drawings are quickly sketched later, while the class copies a few lines or while the assistante is working with pupils through the reading text.

(B) French stations French-Inter 'RTL' and Europe 1 are clearly received on the long wave. Their news-bulletins will always feed items of interest to the teacher-writer, but sometimes the report-ing is unsuitable because of the use of names which are unknown to us, together with undecipherable abbreviations. More useful are the 'faits-divers' which usually follow the news-bulletin itself. These provide a rich source of bankable items, usually a paragraph or two in length which makes them perfect. The French weather forecast is equally useful in terms of content and, additionally, it provides a means of including some geo-graphy; pupils quickly learn the main regions and towns and the teacher learns the inadequacy of the weather terms normally found in text-books.

(C) Newspapers Any paper will offer likely items. These may be recorded and used in the same way as the news-item or, they may be pasted onto a page with one or two vocabulary explanations and a few questions in English. In this way an unprepared lesson may be coped with, or an absence covered by a non-specialist colleague. Personally, I have always found 'ouest-France' a positive 'mine d'or?'. It is published in Rennes but

available all over North-Western France.

Other regional papers are also better for teaching purposes than the more widely known papers. The weather forecasts offer maps and very good weather-symbols which may be adopted for regular class use.

(D) Magazines These are less suitable because of the length of most of the articles. It is possible to edit a good article, including the pictures and cutting out unnecessary paragraphs to make a shorter, paste-up job for photo-copying. As with the news-cutting I put unusual vocabulary items at the top of the page and some questions in English at the bottom to guide the reader.

As well as making a good cover lesson these longer items help to develop extensive-reading ability.

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Actualités

Alan Moys

On the evening of Monday August 30th, 1982 the French radio channel 'France-Inter' covered (amongst other items) the following pieces of news in its five-minute programme:

- The arrest of three terrorist suspects in Paris
- The death of Ingrid Bergman
- The threat of civil disturbances in Poland
- The departure from Beirut of the PLO leader Jasser Arafat.

The writer recorded the bulletin on cassette, and, a day later, bought Le Monde, Le Figaro and France Soir (for the exorbitant price of 40 pence each) from a London newsagent, thus completing the raw material for what could be readily transformed into usable teaching material (or a self-study pack) for a sixth-form group.

There is nothing remotely original about such an initiative. Nor is it particularly difficult to obtain the raw material. French newspapers are certainly difficult to find outside our large cities (and sometimes within them), but most teachers of French have contacts of some sort or another in France, or make occasional visits, and the radio-cassette has made the task of catching the broadcast easier than in the past.

Why then are such rich funds of material not more widely exploited? There is little doubt that those teachers who make regular use of these sources, even at sixth-form level, are in a minority. The reasons are, of course, complex. It would be simplistic and unjust to blame the situation on teacher inertia. The traditional 'A' level course with its relative disdain of language development in favour of literary studies has much to answer for, as have those influences within higher education which have effectively preserved this archaic bias within sixth-form courses. As a result, students (and perhaps even some teachers) are unpractised in dealing with the language demands of authentic contemporary radio and newspaper sources. Certainly the reaction of many teachers would be that the material is 'too difficult'. This is likely to be true only if we treat this sort of 'text' to a totally detailed analysis in which no linguistic stone is left unturned, or if we have neglected to develop in our students the skills of listening to and reading the language of the media.

Happily, the signs are that those pioneering teachers who have over the years been pressing for change in advanced-level modern language courses are beginning to be heard. After a long period during which only one examining board (SUJB) offered a language-based alternative to the traditional 'A' level syllabus, a number of boards are now doing so, or are planning to. The signs are encouraging, but change takes place slowly and may, in this case, be almost too late. One is still left wondering why the new syllabuses have to be labelled 'alternative'. Alternative to what? To something ultimately more worthwhile, more academically respectable?

However, this is not the place to develop these arguments. Any teacher coming new to the issues involved should read Schools Council Working Paper No 28: new patterns in sixth form modern language studies (1) which, as long ago as 1970 set out a blueprint (largely but unjustly ignored) for change; and the recent volume French 16-19: a new perspective (2) is essential reading for sixth-form teachers who are looking for practical help. Further ideas on the exploitation of newspaper material can be obtained from Penny Sewell's book of sixth-form materials Enquête sur la presse: parallel texts for comparison and analysis. (3)

Much of the remainder of this article is devoted to the presentation of some of the radio and newspaper extracts which

were the result of the quick-trawl method mentioned in the opening paragraph. In teaching terms, the most important feature of the resource materials is perhaps the opportunities which they provide for comparisons. First, in the vital area of messages, it is interesting to compare the ratio of hard information/conjecture in the various items in the Arafat story in particular, to get the class to place the items in chronological order, justifying their choice by the changing information picture as the news emerges. Comparisons are also rewarding between the styles and registers of language in use. And so on. A few activities and exercises are also included as illustrations of the way in which such materials might be used for classroom work.

Incidentally, on the issue of copyright, a letter to the newspapers concerned, explaining that you wish to duplicate items for classroom use but not for commercial exploitation, is generally sufficient.

In the extracts which follow, only one of the radio news items (Arafat) has been followed through into the press coverage, with suggested activities for each learner. Clearly, a similar exercise could have been undertaken for each of the broadcast items.

France-Inter, 20 heures, lundi 30 août 1982

'Les trois Irlandais arrêtés à Vincennes samedi soir sont membres de l'INLA (l'Armée de Libération Nationale Irlandaise) et non pas comme on l'a cru de l'IRA. C'est une branche dissidente dure de cette organisation. On connaît l'identité des trois terroristes... On s'attend à ce que les trois suspects soient inculpés d'un instant à l'autre, inculpés de détention illégale d'armes et d'explosifs. En effet les enquêteurs ont trouvé des armes extrêmement courants d'ailleurs dans les milieux terroristes internationaux. Une inculpation somme toute banale, l'INLA revendiquait notamment l'assassinat d'un député conservateur à Londres il y a trois ans.'

'La mort d'Ingrid Bergman a été accueillie avec consternation en Suède. Pour les Suédois en effet bien qu'elle ait émigré elle est toujours restée une sorte de modèle. Ingmar Bergman a déclaré qu'il était trop bouleversé pour pouvoir dire quoi que ce soit. Souvenez-vous, il l'a fait tourner dans 'Sonate d'Automne' c'était en 1977. Ingrid Bergman s'est éteinte hier soir à Londres le jour de ses 67 ans. Avec son mari elle venait d'ailleurs justement de célébrer cet anniversaire. Depuis huit ans on la savait atteinte d'un cancer du sein.'

'La tension est encore montée d'un cran aujourd'hui en Pologne, tous les points chauds de Varsovie où demain la Solidarité a donné rendez-vous à la population sont littéralement envahis par les forces de l'ordre. Les patrouilles se multiplient sur les trottoirs des grandes avenues à la veille de l'anniversaire des accords de Dansk. Cela n'empêche pas à certains Polonais de distribuer des tracts ce soir, des tracts qui appellent bien sûr à manifester demain.'

'Jasser Arafat a quitté Beyrouth. Une page de l'histoire libanaise et palestinienne est tournée. Arafat a embarqué dans un bateau à destination de la Grèce où il doit arriver mercredi, et au large des côtes libanaises ce sont des frégates françaises qui assurent sa protection. En quittant la capitale libanaise, Arafat a dit 'je m'en vais mais mon coeur reste à Beyrouth!' Un départ sur fond de cris et de pleurs de la part d'une foule en délire.'

SOME SUGGESTED ACTIVITIES
ARAFAT NEWS ITEM

1) Ecoutez le texte, et notez les trois mots ou expressions qu'on pourrait employer pour indiquer le point de départ d'Arafat.

2) Complétez les phrases suivantes en écoutant la bande:

   Ce sont des frégates françaises qui.....
   Un départ sur fond de.....

3) Lesquels des détails suivants figurent dans l'émission?

   L'heure de départ d'Arafat
   La destination du bateau
   La nationalété du bateau
   Les projets d'Arafat

Beyrouth : Arafat prépare son « show »

Suspense à Beyrouth où, tandis que se poursuit normalement le programme d'évacuation des combattants palestiniens, le mystère demeure entier autour de la date de départ de leur chef, Yasser Arafat. Les rumeurs les plus folles courent depuis plusieurs jours : de source palestinienne, on affirmait hier encore qu'il partirait ce matin par voie de mer « pour un pays ami sous escorte d'un des contingents de la force d'interposition ». Selon Radio-Beyrouth, le leader palestinien quitterait effectivement la capitale libanaise, mais par la route, et pour Damas. Un journal d'Athènes, enfin — appuyé peu après par une source grecque autorisée —, affirmait hier matin que M. Arafat allait se rendre en bateau au Pirée pour des entretiens avec Andréas Papandréou.

Une chose semblait sûre hier soir : Yasser Arafat a bien l'intention de quitter « publiquement et avec éclat Beyrouth » et non « dans le secret », déclarait-il samedi à un journaliste

A Le Figaro, lundi 30 août.
Edition de 5 heures.

B France-Soir, lundi 30 août.
Edition 'dernière heure'.

Salué par le dernier carré de ses partisans, le chef de l'O.L.P. se rend en Grèce par mer, escorté de navires français ou américains

De notre envoyé spécial
Jean-Louis MORILLON
BEYROUTH

ARAFAT fait ce matin ses adieux à Beyrouth. « Je ne veux pas filer en cachette comme un voleur. Mon départ doit avoir lieu au grand jour » a dit le numéro un de l'OLP à son dernier carré de fidèles, enfermé avec lui dans la capitale libanaise à moitié en ruine.

Dans le plus grand secret — toujours la psychose de l'attentat — des mesures ont été prises pour exaucer cette dernière volonté d'Arafat au Liban. L'événement doit être porteur de toute l'émotion des foules arabes et peut-être d'autant d'hystérie collective que lors des obsèques du président égyptien Nasser au Caire en septembre 1970, date précisément du choix de Beyrouth comme quartier général par les Palestiniens chassés de Jordanie.

Tous les projets pourraient, bien sûr, être bouleversés à la dernière minute pour des raisons de sécurité. Mais les proches de l'OLP ont fait part dimanche de leur rêve pour une « sortie en beauté » de celui qu'il surnomme familièrement, le Vieux.

Prompts à se mobiliser, des milliers de réfugiés palestiniens qui restent — du moins provisoirement — dans les camps dévastés devraient porter Yasser Arafat vers le port de Beyrouth. Les alliés des milices de la gauche libanaise, à l'avenir plutôt sombre, ont eux aussi envisagé d'accompagner l'homme que pour le pire ils ont toujours soutenu.

Cap sur Athènes

Tirs de fusillade en l'air, « Danse de la Kalachnikov » : le folklore guerrier qui soutient chaque jour le moral des 9.000 combattants déjà partis — beaucoup plus que prévu — allait-il encore innover pour l'ultime salut Beyrouthin au « commandant suprême de la révolution » ? On en était presque sûr dimanche dans le secteur encerclé de la capitale libanaise à nouveau prise dans la fièvre des rumeurs à la veille de ce grand jour de tristesse bruyante pour les « Palestino-Progressistes » vaincus et de joie discrète pour de nombreux libanais persuadés d'en avoir fini avec la guerre.

Après avoir beaucoup hésité entre un voyage par mer et une retraite par la route de Damas dans la voiture blindée du Premier ministre libanais, Yasser Arafat a décidé de prendre le large. Ce choix lui évite l'humiliante traversée des lignes israéliennes qui ont été pavoisées dimanche — sûrement pas par hasard — d'immenses drapeaux à l'étoile de David.

Un navire de croisière grec, « l'Atlantis », a quitté le Pirée samedi pour Beyrouth. Arafat devrait y embarquer dans la matinée escorté de la corvette française « Dupleix » qui croise depuis dix jours devant les côtes libanaises, suivi de près par des bateaux espions soviétiques et des vedettes israéliennes toujours vigilantes. « l'Atlantis » doit ensuite mettre le cap sur le port d'Athènes d'où Arafat — après avoir remercié la Grèce « pays ami » — prendra sans doute l'avion pour son nouveau centre de commandement en Tunisie. A moins qu'il ne veuille sans tarder aller directement au Maroc assister au sommet arabe de Fès. Il y verra sans doute — ironie des événements — son adversaire le plus acharné au Liban, le nouveau président élu Béchir Gemayel.

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LE CHEF DE L'O.L.P. A ATHÈNES CETTE SEMAINE

M. Yasser Arafat se rendra à Athènes cette semaine, à une date qui n'est pas officiellement précisée. Selon l'hebdomadaire *To Vima*, proche du gouvernement, le chef de l'O.L.P. arriverait mercredi, accompagné d'une soixantaine de dirigeants palestiniens, pour une visite de deux jours. Il aura des entretiens avec M. Papandreou, chef du gouvernement grec.

Si cette indication était exacte, la présence à Athènes de M. Arafat coïnciderait avec celle de M. Mitterrand, qui fera une visite officielle les mercredi 1er et jeudi 2 septembre. Cependant, le porte-parole du gouvernement grec, M. Maroudas, a déclaré que M. Arafat n'arriverait qu'après le départ de M. Mitterrand.

Le chef de l'O.L.P. resterait deux jours à Athènes avant de partir pour Tunis.

C&D Le Monde, mardi 31 août.

M. Yasser Arafat, chef de l'Organisation de libération de la Palestine (O.L.P.), a quitté Beyrouth ce lundi matin.

Le chef de la résistance palestinienne, coiffé du traditionnel keffieh noir et blanc, est arrivé à 11 heures devant l'enceinte du port, sous escorte militaire française. Des tireurs d'élite de la légion étrangère surveillaient les immeubles en ruine de la région du port.

Auparavant, le leader de l'O.L.P. avait fait ses adieux aux dirigeants du Mouvement national (gauche libanaise) réunis au domicile de M. Walid Joumblatt, président de ce Mouvement. « Je m'en vais, mais mon cœur restera à Beyrouth », a *déclaré M. Arafat aux journalistes, qui se trouvaient chez M. Joumblatt, ajoutant :* « Je continuerai la lutte. Mon séjour au Liban est une station dans mon combat. » *M. Arafat s'était ensuite rendu à la présidence du conseil, auprès du premier ministre libanais, M. Chafic Wazzan, pour lui faire également ses adieux. Accompagné de ce dernier, il s'est dirigé vers le port.*

Une délégation groupant des ministres libanais, les dirigeants du Mouvement national et du mouvement chiite (Amal) accompagnait le cortège.

Au port, de nombreux responsables politiques et religieux libanais, palestiniens et étrangers attendaient sur les quais. Parmi eux, le mufti de la République libanaise, cheikh Hassan Khaled, l'ancien premier ministre libanais Selim Al Hoss, Abou Iyad, un des principaux responsables du Fatah, principale organisation palestinienne, ainsi que l'ambassadeur de France au Liban, M. Paul Marc Henry. — (A.F.P.)

Beyrouth : Arafat s'en va

« Je m'en vais, mais mon cœur reste à Beyrouth. » C'est sur ces mots que Yasser Arafat a quitté hier matin la capitale libanaise pour un nouvel exode. Le leader palestinien est monté à bord du navire « Atlantis » qui, escorté par deux bateaux français, a pris le large vers Le Pirée, où il devrait arriver dans la journée de demain. Mais c'est à Tunis que le chef de l'O.L.P. doit à présent établir son quartier général.

Pendant ce temps, les soldats syriens de la F.A.D. (Force arabe de dissuasion) ont commencé eux aussi à évacuer Beyrouth, pour se replier dans la vallée de la Bekaa, à l'est du Liban.

Page 4 : la dépêche de **Jacques DUPLOUICH** et nos informations

E Le Figaro, mardi 31 août.
Edition de 5 heures.

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LECTURE (Passage D)

Identifiez les personnages de cette matinée chargée, d'après leurs paroles imaginaires:

'Je l'ai reçu chez moi, puis je suis parti avec lui pour les derniers adieux.'
'Nous, on était là pour décourager les attentats.'
'Il fallait après tout que le gouvernement français soit representé.'
'Il m'a quitté après avoir donné une conférence de presse.'

LECTURE (Passages A-E)

1) Arafat a choisi de partir en Grèce, et par voie de mer. Plusieurs explications de cette décision sont possibles. Faites-en une liste. Laquelle choisiriez-vous?

2) Reconstruisez (en quelques mots choisis dans les textes) le programme prévu par Arafat pour la semaine en question, ainsi:

lundi: départ de Beyrouth
mardi:
mercredi:
jeudi:
vendredi:

Activités écrites (ou orales)

1) (Passage A) Faites une liste de questions auxquelles le journaliste du Figaro aurait voulu une réponse.

2) Vous êtes
(a) un combattant palestinién
(b) un soldat français
(c) le capitaine de 'l'Atlantis'

Décrivez en quelques lignes vos impressions du depart d'Arafat.

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Using television

Brian Hill

A few years ago an IBA Research Fellowship reported, in retrospect self-evidently, that the most important factor determining the success of a TV programme was the attitude of the teacher. This far outweighed considerations of presentation, content or support materials. The teacher was seen as a filter through which the whole impact of the programme was distilled to the class. Some good programmes full of key phrases, real French people, loving shots of our favourite delicatessen could provoke yawns and subversive games of noughts and crosses. Bad programmes, stuffed to the gunwhales with seemingly irrelevant material, but with carefully prepared worksheets, had fifth-stream groups buzzing with linguistic activity.

This chapter will try to show why television should be in every language classroom and what can be done once it is there. It will concentrate on positive advantages and concrete ideas rather than getting side-tracked into some of the problem areas - technical back-up, the ephemerality of the medium to mention just a couple of the big guns in the armament of detractors. What is available?

Each year French teachers get a large slice of the televisual cake. For example, over eighty programmes were broadcast in 1981-82. These covered language courses for beginners, plenty of support for graded objectives schemes, listening practice for advanced learners - something for everyone, in fact.

Our priorities in language teaching have changed considerably over the years and television has come into its own, aided by the spectacular strides in video technology. Most programmes today are carefully constructed to reflect learners' needs and this trend is accelerating. Authentic material abounds, ideal for introducing, illustrating or reinforcing communicative skills. Firm links are forged with France, with French people filmed according to the sometimes painful technique of controlled spontaneity as they seek information, express their likes and dislikes or go shopping. Programme titles often seem to have been lifted from the approved list of GOML activities.

Many series are now made on the assumption that they will be video-recorded and that the teacher will have control of the stop, pause and re-wind buttons. Short modules to be topped or tailed by the teacher have replaced longer programmes which had to be meticulously complete in themselves. Another change is that support materials have lost some of their glossy appearance, but have often become more helpful to the teacher. On occasions, links have been made with outside publishers and organisations such as CILT or Brighton Polytechnic in order to ensure the publication and distribution of adequate support materials, giving the teacher the necessary transcripts, suggesting worksheets and improving background information.

There is a general realisation that television is only one part of the learning process and that if it is to do more than sparkle with the transience of a firework display, it needs to be backed up by skilled teaching and print-based media. A particularly encouraging feature of the present scene is that the relationships between the broadcasting institutions and the users have changed. Most, though unfortunately not all, producers now welcome the opportunity of working more in partnership with users.

Broadcasters co-operate increasingly with research investigations aimed at finding out more about the actual or potential audience. Groups of learners in school classes and at home alone have been studied to find out more about the subtle links between the screen and the various facets of learning. Different types of

exercises to practise spoken skills, gist comprehension, listening skills (the last two very different tasks which are often confused) have been observed and the audiences' reactions analysed. At the present time a major investigation is underway, financed by the French government and the Goethe-Institut in which, pilots have been filmed well in advance of the next series to test out the effect of different styles of presentation and different techniques of production. All of this activity bodes well for the future provision of broadcasts which really are what teachers want and which can be considered as an even more essential weapon in the struggle against monolingualism and the hegemony of English.

WHY USE TELEVISION?

Teachers who have tried and failed with broadcasts in the past, usually through no fault of their own, and teachers who have not yet braved the electronic complexities are entitled to ask what television can offer today and why they should master a new skill and integrate television into their teaching. Here are a few answers.

- Broadcasts are designed to be attractive and have the potential to motivate in a particularly powerful way. The compelling fascination of the medium can be harnessed to provide a strong educational experience.

- The voices and the persona of native speakers are brought into the classroom. No matter how good our own spoken language is and how meticulous our planning, we cannot hope to rival the variety of voices - old, young, male, female - the variety of registers and the variety of situations which can be encapsulated into a television series.

- We are increasingly looking for authentic material on which to base our teaching and no medium can more effectively introduce the language in action in everyday situations. Contact with the country is vital if we are hoping to follow a syllabus based on functions and notions, on a description of language which is defined by meaningful activities. Incidentally, broadcasts can help keep us, the teachers at the chalk-face, in touch with France and with developments in the language

- Modern technology enables programmes to be topical, introducing a strong element of realism and current affairs. We can 'feel' how television is influencing and affecting the French people themselves. Same-day news broadcasts are already established via the Eurovision link, but before long, satellite transmissions are going to mean that programmes are available all day long at the touch of a switch from France, Switzerland and Belgium.

- The variety, the professional presentation and the technical quality of broadcasts cannot be achieved by the teacher alone in the classroom. Even the relatively simple task of recording a sound interview is fraught with problems which demand almost infinite patience to overcome.

- Finally, and this brings us firmly back to the teacher, broadcasts are an immensely flexible resource. The same programme can be used to practise gist comprehension, to elicit detailed listening, to stimulate active oral work or to introduce structures and grammar points. It can also be used at several different levels of linguistic (in)competence.

IDEAS ON USE

There are too many permutations of course aims, teaching situations, and personal preferences to lay down precise rules on what should or should not be done with broadcasts. What is right for a given class can only be decided by the professional judgement of the teacher, exercised in exactly the same way as any materials selection task within a rigorous definition of aims and objectives. But in what follows, some concrete suggestions are set out. Although in many ways the skills of speaking, listening and writing do interweave, they are considered separately with exercise suggestions which practise <u>primarily</u> a single one of these skills.

USING PROGRAMMES FOR PRACTISING LISTENING SKILLS

Many articles and surveys recently have stressed the importance of defining and

practising the skill of listening, both for gist and for precise meaning, as a separate activity. Most students find this receptive work easier to cope with and there is a strong argument for not pushing ahead too fast with demands for oral production until the base of comprehension is firmly established.

On several occasions researchers have noted that a main cause of frustration and drop-out among adult learners is that they are asked to say too much too soon. When the only check of successful understanding is an oral utterance many students 'fail', and experience disappointment, whilst a listening task could have been tackled with success and they could have chalked up another notch to that vital ingredient of successful learning - confidence. A survey of how broadcasts are in fact used, suggested that most teachers play the whole programme through and then shoot questions at the students in the foreign language - an incredibly daunting experience for any but those who enjoy the happy conjunction of being both linguistically gifted and extrovert... So back to tasks which place the emphasis specifically on listening and smooth the path towards subsequent oral competence. It is also worth noting that for simplicity the word 'exercise' is used. This should not be taken to mean 'test'. Rather the opposite: the possibilities listed below are meant to be fun and designed to show the students what they know rather than to point up their ignorance.

AT LOWER LEVELS

- The easiest device at beginners' level is the ubiquitous true/false statement, but even here there are choices for the teacher which affect the level of difficulty. How long is the excerpt which is played? Which language do you use for your statement? Are you careful not to pick on miniscule points nor on points which have been illustrated by visuals and not by speech? Do you give the students the statements first on the overhead projector or do you surprise them afterwards? How many times do you show the excerpt through? If your statements are in French do you check on the level of the language of the statement and ensure that it corresponds to the students' level? Is there any mileage in letting students make the true/false statements to each other? Can you, in selecting the statements, build up a pattern which reinforces or focusses on a particular lexical group, on a particular structure or linguistic activity? The answers to these questions can only be given by the teacher when aims and objectives have been sorted out. But there is clearly a big difference between an exercise where you give the true/false statements first in English before the broadcast and pick on relatively easy points, and one where you require considerable discrimination and give the statements only after the viewing.

- Many of the same decisions must also be made regarding the next obvious contender - multiple choice questions. Here again questions in English on the OHP in advance are far less testing than oral choices given at the end. You must also decide whether you wish to check for gist or whether you are using such questions for high-lighting particular words. In constructing this type of exercise, thought needs to be given to the distractors. If the answer you require is 'la vieille dame', a list comprising 'la vendeuse', 'la jeune fille' and 'sa mere' is going to be more of a test than one comprising 'le journal', 'la maison' and 'sa nouvelle voiture'.

It is also worth remembering that multiple choice questions can tease out relatively sophisticated information such as degrees of liking, the exact way a question has been asked in the programme or the wording of descriptions.

- An activity which usually goes down well with classes is the use of listening grids. Here you give students a grid which they can only complete by listening carefully to the programme. At the easiest level it could just be asking to note the frequency of a word:

	1	2	3	4
voiture	✓	✓	✓	✓
bicyclette	✓			
camionnete	✓	✓		
camion	✓	✓	✓	

At a slightly more difficult level you might be asking for descriptions used in relation to particular characters.

Mme Bernaud	deux enfants	alsacienne
M Clément	agent	45 ans
Sophie	jolie	intelligent
François	paresseux	pas stupide

Linked to the same theme, activities such as a word bingo or a word soup neatly complement most broadcasts. Here you give students a number of words/ phrases in advance and they have to select those which appear in the programme.

l'éléphant dormait	çomment ca va?
il faisait nuit	au secours
je ne veux pas	jamais plus

- Re-arranging the text is another popular exercise which can help reinforce the listening experience. This must obviously be based only on short excerpts, but it can be quite challenging. Here you give students a slightly jumbled version of an interview or discussion, which has to be re-arranged after listening to the broadcast. The following exchange from Ensemble for instance, can be made to make sense after viewing the programme.

Je suis désolée, je n'ai pas de pain.
Une boîte de six?
Bonjour. Oui, Madame.
Je voudrais une baguette aussi.
Trois francs quinze.
Je voudrais des oeufs.

- Although not something to be used too frequently, the compilation of word groups can be helpful. Here the student watches a programme and makes a list of all the words or phrases linked to a particular theme. This can be vocabulary based: e.g. all the appliances you might find in the kitchen. It could be based on context phrases - all the expressions which show dislike - or it could even be based on the expressions which show dislike - or it could even be based on 'grammar' - all the structures illustrating the future.

- Another exercise which focusses on specific words is gap-filling. Most broadcasts now give teachers the transcript in some form or other and it is a relatively simple task to insert gaps. In doing this, remember that two minutes of broadcast will probably be something like 250 words, so the passage chosen should be relatively short. You must ask yourself, too, how many times to play through the section and how many gaps to give. One gap per 30 words is probably a maximum at beginners' level. You might also try to give a structure to the exercise by selecting gaps according to a lexical, grammatical or structural theme. If you are dealing with slow learners or beginners, try starting by giving them the answers in jumbled form. This can alleviate anxiety, ensure correct spelling and it becomes more of a selection exercise than a productive one.

AT MORE ADVANCED LEVEL

For more advanced levels, many of the listening tasks outlined above can be suitably modified and upgraded. A few additional exercises can also be tried.

- Re-translation of phrases is one which students seem to enjoy and which can be suitably taxing. For this you select a number of key phrases, idioms, etc which you give students in advance in English. Their task is then to listen to the broadcast and to associate the French which corresponds to the English prompt. You can define the level of difficulty by varying the length of phrase or by being aware of such presentation factors as speed of delivery, accent or ambient sound.

- Translation from French into English is also possible in certain circumstances. For this you select phrases and idioms which students are unlikely to know in advance, but which can be deduced from the broadcast. Sometimes the deductive process will be based on the associated visual image - the action, the expression - sometimes on the context in which the French phrase is used.

- Keyword context questions focus attention primarily on listening skills.

Students are given a number of words/ phrases in advance and they then have to pick out the context in which they are used. This can be expressed to you in the form of general context or perhaps you can require the precise words which are used. Here again the difference between 'lower intermediate level' and 'advanced level' work lies primarily in the form in which the exercise is conducted, in the degree of detail which is expected and in the way in which the language is spoken on the broadcast.

- Listening grids were mentioned earlier, but it is perhaps worth stressing again that they are infinitely variable and that for many teachers they have become the 'bread and butter' exercise for practising this skill. A programme, for instance, which shows several candidates being interviewed for a job lends itself very neatly to this type of approach:

	Henri	Ghislaine	Philippe
Age			
Education			
Experience			
Motivation etc			

A particular challenge is posed with the use of news broadcasts, which are already available and which, with the coming of satellites, will be even more accessible. News bulletins are compact and presented in short modules; they contain a variety of vocabulary; they give insights into the topics which concern ordinary French people; they provide useful information on social affairs, economics and politics. On the other hand, a large portion of the news loses its actuality, certainly from the point of motivation, within a short space of time and teachers rarely have the opportunity to preview, analyse and prepare work on items. A standard grid format is, therefore, useful to help net some of the lexical and information pearls which bulletins contain:

	Who?	Where?	When?	Why?	What?	Comment
Item 1						
Item 2						
Item 3						
Item 4						

- Many teachers will not enthuse about their students using English in class, but for some groups the presentation of a short oral summary in English represents a manageable, enjoyable and yet surprisingly taxing exercise. Some coaching is necessary to ensure that the level of detail being reproduced is correct, but it is a useful skill, applicable to many employment situations, to have to listen to a reasonably demanding piece of French and to report back the gist accurately, concisely and, most importantly, in an attractive manner. To give maximum practice, this should be done in a language laboratory or, at least, on personal cassette recorders. Summarising in English should not be seen as a soft option for summarising in French - it is an identifiable skill which is surprisingly difficult to master and one with many knock-on advantages for the wider

achievement of effective communication in the mother tongue.

USING PROGRAMMES FOR PRACTISING SPEAKING SKILLS

Warnings have already been given about the demotivating, frustrating effect of a student (or a teacher?) not being able to say what he or she wants. Discussions with hundreds of adult learners have shown up consistent, and in many cases dramatic, gaps between what learners wanted to achieve orally and what at the end of a course they feel they have achieved.

We must ensure that students do not set themselves impossible goals and that we do not set them impossible tasks. A first priority must be to establish a supportive environment which is specifically geared to moulding confidence and not destroying it - an environment where learners and teachers build only on success.

Television, and its increasingly indispensable partner the video recorder, can play a big part in creating this atmosphere and in providing the variety of attractive material with which to build that confidence and subsequent competence in the oral skills.

VIDEO EXERCISES FOR USE DURING A PROGRAMME

- The first stage in achieving confidence is accurate and intelligent repetition (i.e. the students understand what they are saying). Most courses, and even some resources, have captions so the most basic exercise is to obtain repetition of phrases with captions and with the intervention of the teacher. The sequence here is:

  - play whole excerpt 1-2 minutes to establish context
  - rewind
  - play through again using the stop frame on captions pausing after the master cue on the sound-track
  - teacher repeat of the master cue
  - pupils repeat the master cue

When this is satisfactory omit the teacher repeat of the master cue.

- A more difficult exercise is then to obtain repetition of a phrase without captions, in the first instance again with teacher intervention. The sequence here is:

  - play excerpt through to establish context and rewind
  - stop frame after desired master cue
  - teacher repeat of master cue
  - pupils repeat the master cue

As before, the teacher repeat can then be omitted to increase the difficulty and to focus more on aural acuity as a prelude to oral production.

- Television (and incidentally sound tape) is very appropriate for stimulating controlled predictive speech. This involves the learners in a degree of assimilation, memorisation and synthesis, but does not demand that they start to produce their own structured originals.

  - play excerpt (1-2 minutes) through once or twice
  - rewind
  - stop-frame just before the phrase to be reproduced
  - invite suggestions
  - release the stop-frame to check
  - repeat several times and then play the whole excerpt through again

- The same basic technique can be used to stimulate more open-ended predictive speech. This often proves great fun and with gentle guidance it can lead to the practice of many different areas of language. The trick here is not to let the session be dominated by the more forceful members of the group, but to allow enough thinking-time for slower, more reticent students to put their thoughts together.

  - select a sequence preferably with a dialogue format where a number of close-ups are used
  - play sequence bit by bit, stop-framing as somebody is about to speak
  - invite suggestions for what is going to be said
  - release the stop-frame as a check
  - rewind and play through the whole excerpt for reinforcement

- A variation of the same exercise to practise more descriptive language is

stop-frame narrative. This, too, can be open-ended and one virtue is that it is particularly suited for mixed-ability groups since statements such as 'il est vieux' can be applauded by the teacher just as much as 'il a l'air un peu triste, peut-être parce qu'il a trop bu hier soir'.

- play a sequence through and then rewind
- stop-frame on images with a high visual information content
- invite statements which describe any aspect of the picture, accepting both those linked to the text and ingenious departures

- For intermediate and more advanced learners this can lead to commentary re-constitution. Obviously a narrative, voice-over commentary with a strong visual element and not too dense sound-track will provide the best base here. Series such as Quatre Coins de la France, La France telle qu'elle est or parts of Télémontage are ideal.

- play a short sequence through two or three times with sound and vision
- stop-frame at regular intervals
- using the OHP to write up the commentary, invite suggestions for the section immediately preceding the stop-frame
- play the sequence through again without the sound and with individuals, or in the first instance perhaps with the teacher reading the commentary
- play the original through as a check

- For advanced learners this can develop into more open-ended commentary invention exercise.

- play a short sequence through two or three times without the sound-track
- ask students to make notes to aid recall
- give time for them to assemble their notes
- play the sequence through and invite them individually to give part of the commentary
- play the sequence through with the master sound to round off the exercise.

Obviously, these last two exercises can be varied to increase the amount of individual involvement. One way is to use the language laboratory with students recording their commentary on to tape and then at the replay stage listening to their own version while they watch the original. The same sort of exercise can also be done in pairs or in small groups.

- But back for a moment to something rather simpler. Television can provide a real stimulus for question and answer work, though preferably with the students and not the teacher speaking:

- play a short sequence through once for context and rewind
- play again and stop-frame at frequent intervals
- at each stop invite a question
- if possible without speaking yourself point to someone in the group who you think will be able to answer
- play the sequence through without stopping, for final reinforcement

In some circumstances this could be played as a game with teams or individuals being awarded points both for successful questions and for successful answers.

FOLLOW-UP SUGGESTIONS FOR USE AFTER THE PROGRAMME

In certain circumstances teachers may be constrained by having piped television where they do not have control of the buttons, or they may be forced to view programmes live, or even build on a programme which students have been asked to watch at home. In some cases this situation can be improved by making a sound only recording of the TV sound-track which can then be used as a stimulus for some of the exercises suggested above. In any case there are a number of ways of using television to get students to speak about France after a programme has been shown through.

- A relatively easy start is retrospective question-and-answer work, though great care should be taken not to make this teacher-directed. Ask the students whilst watching the programme to think up a number of questions, roughly one per half minute as a guide-line. At the end of the programme they then ask these questions in open class, as a team game or in pairs.

- Slightly less open-ended and allowing you to direct attention towards the most essential phrases are key word re-use exercises. Here you put up on the overhead a number of key words or phrases which you wish to introduce or reinforce. During the programme students identify the way in which they are used and are then asked to think up their own versions taking the words and phrases as cues.

- A relatively easy possibility is dialogue reconstitution where you take a key section from the programme and rework it afterwards. A good starting point for class discussion is to draw a framework of the dialogue you want to create. This then gives a firm structure to the oral work providing a particularly effective way of overcoming the ephemerality of the medium.

In Rendez-vous France, for instance, there is a programme about the work of the police with a powerful scene in which a motorist is stopped and questioned. Much valuable vocabulary is used in the eliciting of personal information.

Gendarme	Conducteur
Ralenti?	Remarqué
Profession?	employé de...
Adresse?	résidence
Marié	... deux enfants
Souffler	rien bu

Even without having watched the programme it is possible to guess the sort of information which you could expect a class to produce and, hopefully, to see how the framework can help capture and practise vital vocabulary.

- Occasionally, it is fun to introduce mime cues. The class is divided into small groups or pairs; each group selects and works out a mime illustrating part of the programme they have just seen. They then act out the mime and others in the class are asked to describe what is happening or to reproduce the dialogue contained in the original programme.

- Mime cues are only a short step away from role play, and television is ideal for getting that activity off the ground. There are, of course, numerous pitfalls with role play and you have to be very careful to ensure that the ground is prepared, that you are not asking too much of people and that you are not forcing shy students to make fools of themselves - peer groups can be merciless!

If the right environment does exist, however, television can provide a common viewing and listening experience which forms a firm base for subsequent role play. Hours of useful fun can be stimulated as students act out restaurant scenes, breathalysing, love scenes and shopping. At the outset it is probably best to be fairly prescriptive, giving groups firm suggestions as to what they should do and the sort of language you want to hear.

- A technological stride and a pedagogical side-step brings you from role-play to the recording of your own sound or video programmes. This is almost the subject of a chapter in its own right with countless possibilities and countless traps for the unwary. Popular quiz shows, news, weather forecasts, interviews, discussions, adverts, short dramatised skits, in particular, are an excellent starting point for students composing and performing their own scripts. At one level this can be the subject for a two-hour shot with nothing more demanding than a short discussion on part of the programme which has been viewed. At another it can be the focus for 12-15 hours of concerted activity as groups work together to compose their own news, accident reconstruction or late-night line-up show. In this way television is being used as a catalyst for a range of relatively sophisticated communication activities which can be recorded for subsequent analysis in a controlled situation.

USING TELEVISION FOR WRITING PRACTICE

Being an audio-visual medium, television is obviously most suitable for introducing and practising listening and spoken skills, and the emphasis in this chapter has been on these. There are, however, many teachers who use television as a stimulus for written work and it is worth

pointing, briefly and in a limited way, to some of the possibilities.

There are a number of questions for the teacher to decide, particularly on the point at which writing is introduced and on the balance between accuracy and written fluency, and it is not the place here to rehearse those arguments. There is also a difference between using the written word as a check for understanding (worksheets etc) and the development of written skills per se; no attempt will be made to tackle the distinction, merely to acknowledge it.

Here are some suggestions which involve putting pen to paper.

- Some of the exercises referred to earlier, such as true/false and multiple choice, can easily be adapted, and teachers will have many ideas of their own. If questions, crosswords, word-games, etc are to be set in work-sheet form, however, it is a good idea at the start to provide students with jumbled answers or clue letters. This turns the task of writing more into one of copying, which should, at least, eliminate the problem of spelling and word endings. Such an activity does not violate the rule that learners should never be forced to write something which you know in advance will be wrong. Most of the specifically written exercises which can be based on the television experience are most appropriate, therefore, with advanced, or at least good intermediate students.

- A good exercise for homework or pair work in class is the completion/continuation of a script. If possible, select something short with a reasonably 'dramatic' content. BBC Schools are just preparing a new 'thriller' on the lines La Chasse au Trésor and this will provide ideal material at a reasonable level of difficulty. Play through the programme until just before a dramatic peak and then stop it. Most groups will find the task of writing difficult and some degree of preparation will probably be necessary. A good way of doing this is to discuss possibilities with the class, setting out key vocabulary and phrases on the OHP. This then gives students a firm base from which to embark on the creative work.

- Parallel script writing is another activity where considerable support can be given in the form of ideas and vocabulary. After showing a sequence which firmly establishes the characters and the plot and which introduces the main lexical items needed, students can then be asked, ideally in pairs or small groups, to create an alternative story-line with a slightly different ending.

- Note-taking is something which is all too rarely practised in a controlled situation and yet it is for many people the most frequent form of written work they engage in. Television programmes, particularly those containing short documentary reports such as Télémontage or Réalités Françaises provide basic material for note-taking which most students find quite enjoyable, or at least not irrelevant. Before starting, it is obviously necessary to ensure that students have a format of sub-headings, underlining and annotation to which they should attempt to adhere and you then have a norm for marking not just the information but the way in which that information is presented.

- From note-taking you can move on logically to summaries and reports. Although once again vital communication activities, they often provoke resistance from students when tackled cold and based on texts. Television adds a dimension to the exercise which, for some at least, sugars the pill sufficiently to obtain action and even involvement.

- Dictation is an activity which can produce snorts of indignation. A variation, however, on the traditional presentation technique is to play through a one to two minute section of a TV programme as the basic stimulus before the teacher takes over the two exploded readings himself, going back for a final run-through to the television. This adds a colourful dimension to an old activity which some students actually admit to enjoying. The choice of excerpt is rather difficult, since you need to find something which is not too rapid, reasonably simple and with more narrative than dialogue. Quatre Coins de la France was ideal for this and had sections earmarked for dictation, but some parts of Rendez-

vous France and la France telle qu'elle est are also possible.

- Transcription is closely allied to dictation but best done as an individual exercise. One way of doing this is to provide students with a sound-version-only cassette of a TV programme they have seen in class and to let them work on it, at their own pace, either in the laboratory or on their own cassette recorder at home.

- Translation, a staple ingredient of written work, latterly discredited, can also be adapted to electronic times. Following the viewing of a programme, students can be asked to translate key sections or, perhaps better, to re-translate key sections. The need here is to provide them with material in English which they then write down in French, having made the necessary links and isolated the equivalent expressions from the sound-track.

- If a group begins to accept television as a friendly and efficient vehicle for helping with their French, they will often enjoy writing complete scripts. These can, of course, take many forms, but good starting points are adverts and news bulletins. They can then progress to more ambitious projects, linked perhaps to the oral communication workshop approach mentioned in the last section.

POST-SCRIPT

That this chapter has developed along rather didactic lines is due more to the author's inability to devise a better structure than to any desire to be prescriptive. In practice, the distinctions between listening, speaking and writing skills will inevitably merge and teachers could adapt most types of exercise to any single programme.

The information above is, therefore, more a compendium of other people's experience than an autocratic missive, and I am grateful for most of the ideas to the many teachers who have allowed me to observe their lessons or who have joined our 'Use of broadcasts' courses at Brighton Polytechnic. The suggestions have been set down in the conviction that television is still a vastly under-used resource in language teaching and in the hope that colleagues will find as much enjoyment and encouragement from the medium as I have had over the last fifteen years.

SHORT SUGGESTED READING LIST

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Lambert, J: School broadcasting. BBC, 1975.

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Contacts sans voyage

Barry Jones

Everybody likes to receive a parcel. A parcel is both personal and mysterious, with an element of surprise. It is these features which appeal to all children, and those who sit in our modern language classrooms are no exception. Course books and other published materials can, at best, be mysterious and contain surprises. They cannot, however, be personal. 'Penpals' or an exchange of letters is personal, but the mysterious can, too often, remain a mystery because it is couched in language beyond the competence of the reader.

'Please, Miss. What does Jean-Pierre's letter say?' is frequently a child's rather disappointed question. The message then has to be shared with the teacher and somehow some of the exclusiveness of its being a personal letter from France disappears.

Suppose, however, you as a teacher of French in an English school were to specify what grammar and lexis a group of French children were to use in their messages to members of your class. Encourage these same pupils to send all kinds of French realia together with their letters and taped messages and you have the ingredients of parcels which retain the personal and the mysterious, yet which avoid the problems of complicated language.

Here is how such a scheme may be organised. It is seen as being complementary to any course, and can be adapted to suit most Graded Objectives' schemes. Its unique contribution to a child's foreign language learning is that real, not imaginary, French children share information with their individual English partners in a way which involves every member of the group. All information is expressed in language within the linguistic competence of each participant and yet is new to teacher and child alike; how many times do we ask children to convey information in the foreign language which we, the teachers, already know? 'Jean, est-ce que vous avez les cheveux noirs?' When did we last learn anything about French people from the pupils in our classes?

WHERE DOES YOUR FOREIGN TEACHER CONTACT COME FROM?

The initial contact is best found from amongst friends or acquaintances teaching English abroad. Failing this, as is most likely, try your foreign language assistant. Ask if he or she has friends teaching English in their home country. Alternatively, when next your foreign exchange school brings a party over to England spend an hour or two with one of the teachers and explain the scheme to them. Other contacts may be found through a local Anglo-French society. If none of these personal approaches produces the name of an interested teacher, write to: Central Bureau for Educational Visits and Exchanges, 26-37 Seymour Mews, Wigmore Street, London W1H OAA.

The Central Bureau also has a limited number of bursaries which enable individuals, normally on behalf of themselves and other teachers, to travel abroad, meet their foreign counterparts and so get a scheme launched.

The emphasis so far has been on establishing a link with a school abroad through personal contact. This is important for it enables details of the scheme to be discussed, agreed and contracted into for one year. Discussions of this sort should stress the benefits that each teacher on both sides of the Channel can gain. If a French teacher sees it as a lot of extra work, which it can sometimes become, this looks less daunting if the themes for the contents of the parcels can be made to fit the contexts, both linguistic and situational, of the English course book used in France.

If the initial contact has to be made

by letter the scheme should be described in sufficient detail to give an idea of its potential. This in turn might help your foreign language counterpart see how the exchange of materials may be adapted to be more immediately relevant to his or her needs and teaching circumstances. It is also proof of good faith if each teacher partner signs a form of agreement (see Appendix I). This pledge is to be taken seriously!

Should there be a number of teachers in one area interested in setting up such an exchange of materials, it is often helpful to involve an adviser or some other central person to act as coordinator. If, for example, your parcel does not arrive you can ask the coordinator to take the matter up with the French head teacher directly by telephone. If there can be a French coordinator - an Inspecteur Pédagogique Regional (IPR) or a Conseiller Pédagogique, or even an Inspecteur Général - so much the better. It can then be their personal responsibility to help all aspects of the project proceed smoothly.

PAIRING PUPILS

Pupils can be paired with a partner abroad according to their wishes: boy with girl, girl with girl, etc. No other criteria need be used except where one person wants to share his or her interest with someone else; stamp collecting is a good example of an interest which, if shared with a French person, provides a strong incentive for maintaining the link.

Home addresses are not exchanged at the outset of the scheme. Should this happen several problems can occur. One teacher commented that she quickly lost touch with who had written or received letters. Another reported that since the letters being exchanged did not follow the agreed scripts (see page 46), then the problems of comprehension already mentioned became very discouraging.

THE CONTENTS OF THE PARCELS

Each parcel in the scheme which we have developed in Cambridgeshire contains a composite class cassette and related written and printed material. Details of the contents are given below.

PARCEL NO. 1

SEND ON October 1st

Theme: Introductions and family

Contents:

1. bilingual cassette - SCRIPT A
2. map of the region/town/village
3. individual envelope containing:
   - small passport photo
   - letter in L1* which says, in written form, what is prescribed in SCRIPT A
   - photo of family/pets/house interiors, etc
   - plan of house/flat showing room layout, labelled in L1 or L2*

PARCEL NO. 2

SEND ON December 1st

Theme: Christmas

Contents:

1. bilingual cassette - SCRIPT B + Christmas carols recorded live if possible
2. individual envelope containing:
   - Christmas card or New Year card
   - family Christmas day menu in L1, giving details of courses including wines. Drawings are encouraged!
   - letter giving a description in L1 of Christmas celebrations - as prescribed in SCRIPT B
   - Christmas recipe, written or printed. This could also be read on to the tape
   - written instructions for making something else connected with Christmas, e.g. candles, decorations etc. Drawings, diagrams again are encouraged. These instructions can also be read on to the tape
   - a real sweet, or small bar of chocolate - just one!

(NOTE: See Appendix 2 for Scripts A-E)

(*L1 = Mother tongue. L2 = Foreign language)

PARCEL NO. 3

SEND ON February 1st

Theme: School

Contents:

1. bilingual cassette - SCRIPT C - to include interviews with teachers in L1 and L2
2. group folder or posters depicting:
   - plan of school buildings: ground floor, first floor
   - photos of school
   - school dinner menus for one week in L1
3. individual envelope containing:
   - personal school timetable giving times of lessons in L1
   - letter describing likes and dislikes in respect of lessons, sports, school activities, etc - SCRIPT C
   - description in L2 of a day in school

PARCEL NO. 4

SEND ON March 1st

Theme: Family life

Contents:

1. bilingual cassette - SCRIPT D - to include, if possible, a short message from French parents to English parents in L1. Children to act as interpreter, if necessary!
2. individual envelope containing:
   - a description of a family excursion for a day or longer - SCRIPT D
   - any postcards, photos, drawings of house, etc where excursion was spent
   - map to show part visited
   - letter in L1 from French parents to describe their interests, occupation, and what they like doing at weekends - SCRIPT D
3. individual folder containing paper rubbish which would otherwise have gone into the dustbin:
   - tickets
   - labels from tins/bottles/cheeses
   - brochures
   - packet fronts
   - addressed and stamped envelopes
   - match box
   - shop receipts
   - cinema tickets
   - 'Télé 7 Jours' or equivalent
   - restaurant bills
   - sporting programmes
   - leaflet for a sale (furniture/food/clothes, etc)
   - calendar page
   - parking ticket!
   - newspaper, etc

PARCEL NO. 5

SEND ON May 1st

Theme: Home town or village

Contents:

1. bilingual cassette - SCRIPT E
2. individual envelope containing:
   - letter describing a shopping trip, mentioning shops visited and goods bought - SCRIPT E
   and 'What I like to do in the town (or village where I live' - a description in L2
3. group dossier to include:
   - a simplified plan of the town/ village centre showing position of some or all of: church, police station, post office, youth club, main shops, bars, pubs, restaurants, banks, market, bus/train station, school, garage and any other buildings of interest; these should be labelled in L1. Photos are of special interest if any member of the group can take the slides
   - postcards of any part of the town/ village
   - two copies of the local newspaper
   - any information leaflets, cards, brochures, etc from a Syndicat d'Initiative or information office. Especially interesting are: advertisements for garages/cars/shops/goods/services, hotel brochures, leaflets for cycle hire/car hire, timetables (bus/train) excursions, places to visit, SNCF brochures, etc
   - a survey of what pupils do at the weekend
   - a survey of what pupils wear at the weekend

DATES FOR DESPATCH OF PARCELS

The exchange of parcels should take place five times a year at dates agreed in advance, such as October 1st, December 1st, February 1st, March 1st and May 1st.

If school examinations or plays or sports days make any of these dates inconvenient, times appropriate to your school circumstances should be chosen. We have found from experience that five dates are the minimum to ensure sustained momentum and the maximum which most teachers can manage to prepare.

THE CASSETTES

Of all the contents the cassette is probably the most difficult to get right, but, if well done, it can be the most lively and interesting component. The following suggestions might help avoid both technical and linguistic problems.

Technical help

(1) Use as good quality cassettes and equipment as you can find.
(2) For stops and starts use the pause button. Otherwise your listeners have to put up with loud clicks throughout the tape.
(3) Ask each child to practise a couple of sentences before beginning the message proper. This will give the children confidence and you the opportunity to check the recording level. Play back these two or three sentences and ask yourself: (i) was the message too fast? If it was, encourage the speaker to modify the speed of delivery. Explain the problems which fast speech poses for comprehension. This is especially important if the children have regional accents; (ii) was the message clear? If not - and that means clearly audible at the back of a crowded classroom - check the relative position of the microphone and the speaker; some microphones need the speaker to be very close, others a foot or more away.

Linguistic help

A. The message in L2
(1) ALWAYS have individual messages prefaced with the Christian name and surname of the recipient. 'Salut, Pierre Delpeuch' immediately engages the attention of Pierre. A similar appeal is, of course, a feature of the messages which arrive by name for Darren, Wayne and Tracy.

(2) Ask children to write their own L2 notes and/or script before the moment for recording arrives. You can prepare this as you would any productive French; from modèles, notes, their own suggestions, or work on the blackboard with gaps to fill in, etc. This preparation is done in class. The children are recorded when they say they are ready. This helps them sound as natural as possible.

(3) If you want to vary the format of each child delivering his or her own message according to a set script - which can be a little tedious to listen to 30 times! - try the following combinations:
- Ten individual messages to partners abroad
- Ten teacher-conducted interviews with individual pupils; such interviews enable the L2 to be the in control of the teacher: e.g.

T Bonjour Michael Brown. Comment s'appelle ta correspondante?
MB (locks at list) Elle s'appelle Patricia Delneuve.
T Quel âge as-tu?
MB ....
T Où habites-tu?
MB ... etc

- Five pairs of more able children conduct interviews with each other in L1. All interviews should start with identification of the speakers and the name of their correspondents. For Theme 3: 'School', teachers should be interviewed in French or English by the pupils.

(4) Ask the children to write a neat letter which corresponds exactly to the message recorded on the tape. In this way there is a written version of the tape in an authentic form - a letter - which helps comprehension, especially for less able children.

B. The message in L1
(1) Since part of all this will have been scripted, encourage a fairly close adherence to the proposed guidelines. BUT let each participant add his or her personal details so that the information being conveyed is accurate.

(2) If a recipe or anything else is to be read onto the tape, the teacher should simplify the language where possible. A written or printed version should always accompany the tape as support material.

(3) If questions have been asked by the French children, it is most helpful if

either teacher or pupil can note these down. When the L1 recording is made the English children will then not forget to supply the information requested. Since there is an inevitable delay between asking and answering questions it is helpful if questions can be reiterated on the tape before the answer is given. E.g. 'You asked me if I live in a town. Yes, I live in a small town, near Cambridge...'

CLASSROOM PRACTICE

- Preparing parcels to send and suggestions for subsequent classroom use.

- Cassettes and other materials are best prepared in class time. The rest of the children have, of course, to be absolutely silent whilst their friends are 'on air'. Provided, however, there is something for them to do, like preparing their own messages, this has commonly been the most effective way of getting the tapes made. In one school pairs of children took a tape recorder and recorded their own messages in the Head of Department's small study. If they have sufficient confidence children can also be encouraged to make their cassettes at home. This means, in most cases, buying a personal cassette. The advantage of this is that it lasts a year and provides a permanent record of messages sent and received.

Recordings can also be used in class by asking children to listen for information about the different families described. This is an excellent source of data for graphs, charts and pie charts. Recordings may also serve as sources of information which individual pupils listen to then convey to others, e.g. Theme 3: 'School':

P 1 Que fait ta correspondante le jeudi? A quelle heure commence le cours de maths? etc.

All teachers who have participated in the Cambridgeshire scheme have commented that only a few tapes should be played at any one time. To play too many, i.e. more than four, imposes unrealistic demands on pupil concentration.

- Preparing surveys in L1: with less able groups this, too, is best done in lesson time since guidance and advice need to be available. With groups able to work on their own, information is collected in class time from the members of the group. Individuals or small groups working in their own time present this in an attractive form to send to France. When a school abroad has taken the trouble to prepare this kind of material it is displayed in folders or on the classroom walls. Children from any class in the school are encouraged to use this information by being asked questions or by being given worksheets which require the folders or displays to be consulted.

- Photographs. The first parcel requires each pupil to send a passport photograph. This is best done by asking the children to use a local instant photo booth. Two or even three children can have their photo taken reasonably cheaply. If such booths are not available, a teacher can borrow a polaroid from a pupil, a parent or a colleague. For the price of a film the teacher is able to provide photographs of groups of children. These may be sent as they are, labelled on the back, or mounted on card and labelled with a caption to identify the individuals portrayed.

- Maps of the region should be included. These help locate not only where the children live, but also where they go for excursions, and where their local places of interest are situated.

- Graphs, charts, surveys, etc; other school subject areas may be able to offer help in suggesting topics to suit these ways of conveying information. Topics have so far included: favourite foods (survey); pets (survey); which country the child would like to visit (bar chart); local rainfall and temperature (graph from geography lesson); height, colour of hair and eyes of all members of the class (bar chart); favourite clothes (pie chart); hobbies (survey); favourite groups (survey); and sports played (survey).

The above are best presented on one side of paper so that the children who receive the materials can display them in their classrooms. These can then be used by pupils going to the display to discover information. Wall posters have been made by participating classes, but on two occasions have been damaged in the post.

- Slides which show what the countryside or town or locality is like are always useful. Here is the choice of one group of pupils who took me round their village. The photographs which I was asked to take were of: the school; the Co-op; supermarket; post office; 'typical' English house with roses outside; the church: exterior - interior with children pretending to sing hymns - interior with Tudor monument: 'English history'!; local stately home; pub; street scene showing shops; notice in post office window; and sign in fish and chip shop.

- Letters, surveys, printed materials. Written or printed material should only be used for the rest of the class with the permission of the child who received it. This is especially important for letters, which, after all, are private in our normal lives and should be so in this instance. When permission is given the teacher copies interesting recipes, instructions or even letters. Recipes are excellent listening or reading comprehension exercises; a correctly made truffé au chocolat is, after all, the result of instructions correctly understood. Letters serve as sources of information about families or French freinds. Such information may be collated into surveys about a cross-section of the French public. Questions may be asked such as:

  Que mange-t-on à Clermont Ferrand à Noël?
  Combien de familles clermontoises vont à la messe de Noël?

Sometimes facilities exist in school or at a Teachers' Centre for making slides. If so, it may be possible to photograph much of the material received. A teacher in the school who owns a single lens reflex camera can probably take 36 slides on a sunny day in under an hour. The cost is that of a process-paid film.

All materials received from abroad are best preserved in a scrapbook or folder owned and kept by each child. Slides made of scrap-book pages are very appealing. When children know that this might happen they normally take considerable pride in the appearance of their scrapbooks.

- Other ideas for materials: school dinner menus; personal timetables; blank report form to be filled in by each pupil on themselves; newspapers; recipes; a school diary, parts of which are selected for despatch to France; 'dustbin' contents (see Parcel no. 4). From such 'evidence' the English children, working in groups, try to decide the life style of the French family. Kept in brown envelopes, these 'dustbin' materials can be used with other pupils or with other classes. If any pupils in the school are following a French Studies Course these materials are especially useful.

TEACHER COMMENTS

Before embarking on a scheme such as this readers may find it helpful to consider the following comments made by teachers and transcribed from discussions:

'If the scheme fails in mid-year it can really be a disaster. The children have just begun to like the idea of sending and receiving parcels when it collapses.'

'The French children should be encouraged to produce bi-lingual tapes. The English children like to hear them speak both French and English. They can also be very disappointed if they cannot show their ability to describe something in the foreign language.'

'The same information should be conveyed in both English and French. This helps comprehension considerably, especially if a French child speaks very quickly.'

'The tape should sound attractive. I started off with some music which I faded into the messages. At the end of the tape I recorded two songs sung by the class.'

'Sometimes I had to re-record the pupils when they were speaking English. They spoke so fast that not even their friends could understand everything they said when we did our test playback to the whole group.'

'The commonest fault was that the children spoke too fast.'

'With every tape we made we played the beginning part of each message to the whole class. It was worth the effort; we had to send back our first tape from France because it was full of crackles and the messages were recorded too quietly.'

'Foreign handwriting was a problem at first.'

'The letters were often written on attractive notepaper and beautifully presented, sometimes even with photographs and drawings.'

'Some children were scared of speaking in front of the others. So it was kinder to do the recordings in one or two lunchtimes.'

'The French teacher said that what her class most enjoyed were graphs and statistics.'

'I must admit that after a year I thought the impetus had gone, then a pupil said "When are we getting our messages from France? I want to carry on with this next year." '

APPENDIX 1

EXCHANGE OF PARCELS: ENGLAND - FRANCE

1. Name of school .....

2. Full address (BLOCK CAPITALS) of school

.....

.....

.....

3. School telephone number .....

4. Type of school .....

5. Name of teachers - 2 if possible - responsible for the link

BLOCK CAPITALS (1) .....

(2) .....

6. Details of classes - 2 if possible - to be linked

CLASS (1) name of class .....

number of boys ..... girls .....

average age .....

CLASS (2) name of class .....

number of boys ..... girls .....

average age .....

I agree to send my parcels on the dates which I have confirmed with my English teacher partner, and to continue the link for ONE YEAR.

Date ..... Signature .....

APPENDIX 2

SCRIPT A (niveau: débutants - cinquième)

Example 1

- Bonjour + nom du/de la correspondant(e)
- Je m'appelle... (prénom + nom de famille)
- J'ai les yeux... (adjectif de couleur)
- J'ai les cheveux... (adjectif de couleur)
- Je porte... (noms de quelques vêtements + adjectif de coleur)
- J'aime... (noms de quelques animaux domestiques ou intérêts)
- Je n'aime pas... (quelque chose)
- Au revoir/A bientôt, etc

Example 2

- Bonjour + nom du/de la correspondant(e)
- Je m'appelle... (prénom + nom de famille)
- J'habite à...
- J'ai ... ans
- J'ai.../je n'ai pas... (nom d'animaux domestiques)
- Mes frères/soeurs s'appellent... (prénoms) OU je suis fils/fille unique
- ... (nom frère/soeur) a ... ans
- Au revoir/A bientôt, etc

Example 3

- Bonjour + nom du/de la correspondant(e)
- Je m'appelle... (prénom + nom de famille)
- J'habite à... (nom du village/de la ville)
- Nous avons (une grande/petite maison, un grand/petit appartement en ville/à la campagne)
- Mon père est... (profession)
- Ma mère est... (profession)/travaille à.../dans...
- D'habitude/généralement je passe mes vacances à.../chez...
- Cette année/cet été je suis allé(e) à..
- Je t'envoie une photo de... ma maison/ ma famille, etc

SCRIPT B (niveau: cinquième - quatrième)

Example 1

- Bonjour + nom du/de la correspondant(e)
- Ici... (prénom)
- Je vais te décrire comment je passe/ nous passons Noël
- Cette année j'espère recevoir... (liste de cadeaux)
- Mes parents me donnent d'habitude/aussi ... (liste de cadeaux)
- Je vais donner à mes parents/ma soeur/ mon frère, etc... (liste de cadeaux)
- Au déjeuner nous serons... (nombre + liste de parents présents au repas)
- Qu'est-ce que tu espères recevoir?/ tu vas donner à...
- Je t'envoie... le menu du notre repas/ des recettes/un dessin/les paroles d'une chanson de Noël* et un specimen bonbon
- Joyeux Noël/Bonne Année!

(* chanson chantée par la classe)

Example 2

- Bonjour + nom du/de la correspondant(e)
- Ici... (prénom)
- Qu'est-ce que tu fais/Que fais-tu (chez toi) a Noël?
- La veille de Noël je vais à l'église à ... heures/à la messe (de minuit)
- J'ouvre mes cadeaux/Nous ouvrons nos cadeaux avant/après le diner/la messe
- Les cadeaux sont toujours/d'habitude dans une chaussure/près de la crèche/ sous l'arbre de Noël
- Dans le salon nous avons toujours/ d'habitude un arbre de Noël/une crèche
- Le jour de Noël, à ...heure(s) nous mangeons/je mange un grand repas... (menu)
- ... (liste de parents - grand'mère/ grand'père/oncle/tante, etc) vient/viennent chez moi/nous pour le repas de midi/ le dejéuner
- Après le repas/Apres le déjeuner/ L'après midi je.../nous...
- Le soir je.../nous...
- Je t'envoie le menu de notre repas/des recettes/un dessin/les paroles d'une chanson de Noël* et un spécimen bonbon
- Joyeux Noël/Bonne Année!

(*chanson chantée par la classe)

SCRIPT C (niveau: cinquième - quatrième)

Example/modèles pour des élèves

Example 1

- Bonjour + nom du/de la correspondant(e)

- Ici... (prénom)
- Est-ce que tu aimes ton ecole? Quelles sont tes matières préférées?
- Mes matières préférées sont/J'aime... (mais) je n'aime pas/je déteste...
- Le ... (jour de la semaine), à ... heures, nous avons le sport
- D'habitude je joue au/à la.../nous jouons au/à la...
- En été je fais du/de la.../nous jouons au/a la.../je joue au/à la.../nous avons le/la.../nous allons à la piscine
- En hiver je fais du/de la.../nous jouons au/à la.../je jouc au/à la.../ nous avons le/la.../nous allons à la piscine
- Le ... (jour de la semaine), à ... heures, nous avons une leçon de gym
- Quelquefois je fais du/de la.../nous faisons du/de la..., quelquefois je fais du/de la.../nous faisons du/de la...
- Le ... (nom du sport) est mon sport préféré
- Je n'aime pas... (nom du sport)
- Le ... (jour de la semaine) je vais au match de...
- Le samedi/La dimanche je fais du/de la.../je joue au/à la...

Example 2

- Bonjour + nom du/de la correspondant(e)
- Ici... (prénom)
- Je vais te parler de mon école/Je vais te décrire mon école
- Il y a ... élèves
- Tout le monde arrive/J'arrive a l'école à ... heures
- Je vais tout de suite à...
- Le professeur... (description de ce qu'il fait)
- Le premier cours commence à ... heures
- Le ... (jour de la semaine), à ... heures, nous avons une leçon de gym
- Quelquefois je fais du/de la.../nous faisons du/de la..., quelquefois je fais du/de la.../nous faisons du/de la...
- Le ... (nom du sport) est mon sport préféré
- Je n'aime pas ... (nom du sport)
- Le ... (jour de la semaine), je vais au match de...
- Le samedi/Le dimanche je fais du/de la.../je joue au/à la...

Exemples/modèles pour les professeurs

1. Professeur de géographie:
   Bonjour! Je m'appelle Jean-Luc Legangneux. Je suis prof de géographie au CES Paul-Fort. Je donne mes cours de géo aux élèves de quatriéme à 11 heures le mardi et à 2 heures le jeudi. A ce moment les élèves étudient la France. Au revoir!

2. Professeur d'histoire:
   Bonjour! Je m'appelle Marianne Lacroix. Je suis professeur d'histoire. Mes cours commencent à 8 heures et ils finissent à 5 heures. Le mercredi je ne viens pas à l'école. D'habitude je travaille à la maison ou je vais en ville. Au revoir!

3. Professeur de gymnastique:
   Bonjour les Anglais! Je suis prof de gym. En France les élèves de quatrième font du sport le mardi. Les garçons font du basket et du football, et les filles du volleyball et la passe à dix. Tout le monde fait de la gymnastique le vendredi. Au revoir!

SCRIPT D (niveau: cinquième - quatrième - troisième)

Exemple/modèle pour les eleves

- Bonjour + nom du/de la correspondant(e)
- Ici... (prénom)
- ... (nom du jour de la semaine) dernier j'ai fait un voyage en voiture/en vélo/ à pied, etc avec ma famille... (liste des membres de la famille)/avec mon ami(e)
- Nous avons visité/rendu visite chez... ma grand'mère/mon oncle, etc qui habite à..., situé(e) prés de...
- Pendant le voyage/le trajet nous avons vu/regardé...
- A ... heures nous nous sommes arrêté(e)s pour manger. Mon père/Ma mère a préparé/a pris... Mon frère/Ma soeur a mangé...
- L'après midi nous....
- A Bientôt!

Exemples/modeles pour leurs parents

1. - Bonjour Monsieur et Madame... Je suis la mère de... (prénom)

- C'est le weekend. J'ai/Je n'ai pas beaucoup de travail à faire
- D'habitude le samedi/le dimanche nous.../je... (description des courses/visites/excursions faites)
- Le soir, nous.../je...

2. - Bonjour! Je m'appelle... Je suis le père de... (prénom)
- Le weekend je travaille/ne travaille pas
- J'aime passer mes heures libres à... (details des activités préférées)
- Au revoir! Bon weekend!

SCRIPT E (niveau: cinquième - quatrième)

- Bonjour + nom du/de la correspondant(e)
- Samedi dernier je suis allé(e) à ... pour faire les courses
- D'abord je suis entré(e) dans le/la ... (nom du magasin) pour acheter... Je l'ai/ les ai payé(e/s) ... francs Puis je suis allé(e) au/à la/à l'/aux (nom de plusieurs magasins).
- Au/A la/A l'/Aux ... (nom du magasin) j'ai acheté/demandé/trouvé ... (description des marchandises)
- J'ai dit au/à l'/à la ... (nom du marchand), "Qu'est-ce que vous avez comme....?"
- Il/Elle m'a donné/offert... Je l'ai/les ai payé(e/s) ... francs le kilo/la livre/ la boîte/les 100 g, etc
- J'aime rencontrer mes ami(e)s en ville. Nous avons bu.../mangé... dans un petit/ grand bar qui se trouvé près du/de la/ des...
- Qu'est-ce que tu aimes faire en ville?
- Quelquefois j'achète des vêtements. La dernière fois j'ai trouvé... (description)
- C'est bientôt les vacances. Cette année ma famille et moi nous allons... (description)
- Bonnes vacances!

POSTSCRIPT

Unable to arrange an exchange of parcels an enterprising student-teacher asked a French family whom she knew well to send a family tape to her Middle School class of twelve-year-old children. Here is a transcript of the messages very expertly recorded by the family.

Le fils - 13 ans

- Je vous remercie pour votre lettre intéressante. Heureusement c'est le weekend. J'ai beaucoup de travail à faire, mais pas ce soir. D'abord je vais répondre à votre question. Oui, nous avons la télévision en noir et blanc. Nous avons trois chaînes. J'aime beaucoup regarder la télévision, surtout les Westerns, comme 'Au nom de la Loi', et les programmes policiers comme 'Maigret'. Je vois que vous aussi, vous aimez les programmes policiers. J'aime aussi regarder le sport, surtout le football. J'admire ....., il joue a St Etienne où il est demi-centre. J'aime aussi écouter des disques de musique classique ou de blues.

La soeur - 5 ans

- Bonjour les enfants. J'aime regarder les programmes à la télévision pour enfants. J'aime 'Kasimir et les Muppets'. J'ai un électrophone et beaucoup de disques. Voici mon disque préféré, une chanson pour manger un oeuf à la coque.

Mon oeuf est tout neuf
Je le pose pointe en haut
Craque un coup de mon couteau
Je lui découpe un chapeau
Il est beau, tout blanc, tout jaune
Un peu de blanc, un peu de jaune
Un peu de blanc, beaucoup de jaune
Beaucoup de blanc, très peu de jaune
Rien que du blanc et plus de jaune

Mon oeuf est tout neuf
Mon oeuf est tout neuf
Je le pose pointe en bas
Et j'appuie un peu comme ça
La coquille est tout en bas

La mère

- Bonjour les enfants. Je n'aime pas regarder la télévision et je n'aime pas écouter de disques. Je lis beaucoup et j'aime faire la cuisine. Voici une recette pour vous:

Une vinaigrette française

Il faut - une cuillerée de vinaigre
3 cuillerées d'huile
un peu de poivre
un peu de sel

Puis remuez très, très fort.

Comme vous, Audrey aime dessiner. Elle vous envoie un dessin. Maintenant il est sept heures. Mon mari a faim. Nous allons manger. Au revoir les enfants!

Le père

- Au revoir les enfants. A bientôt.

Songs and singers

Jasper Kay

'On n'est fait que pour chanter' (Françoise Mallet-Joris)

Along with food and football, songs must rank very highly among the interests of young people. The week-old baby is soothed by singing, the teenager follows avidly the fortunes of the 'top twenty' and we all sing to our ourselves from time to time.

France possesses a singing heritage of great richness from the Middle Ages to the present day. There are vast quantities of regional, traditional songs, many political and historical events have been celebrated in song, the post-war period has seen a prolific output of chansons on contemporary themes. Clearly, it would be unwise to ignore such a treasure-house of material.

Many language teachers have recognised the advantages of using songs in language lessons, but this is often done in a haphazard way, depending largely on the interest and the willingness of the individual teacher. Many more teachers would use songs in French lessons if resources and a little encouragement were forthcoming.

WHY USE SONGS IN FRENCH LESSONS?

The positive advantages are many. Not only do songs provide a link with the real world of France, but they also enable pupils to remember structures and vocabulary in context. Songs provide an opportunity for repetition without conscious effort. They can be used:

- for pleasure
- to practise pronunciation, intonation and rhythm
- to reinforce grammar points and vocabulary
- as listening comprehension material
- as an introduction to poetry and a starting point for class discussion

I have listed these points roughly in the order in which they might be used from the first to the seventh year, but of course a good deal of overlap is inevitable and is indeed wholly desirable. How then can we set about using songs regularly in the classroom?

THE FIRST TWO YEARS

Eleven- and twelve-year olds are often used to singing. In most junior schools it is a regular activity, done with little fuss and great enjoyment. Let us use this opportunity from the start. If your class is a mixed ability class, so much the better, because singing is the ideal activity for mixed ability groups. The poor tone or the poor pronunciation of the few are more than compensated for by the confident singing of the majority. And anyway, is there any correlation between IQ and an ability to sing?

The singing should spring easily from the lesson and therefore a lengthy journey to a hall to find a piano should be avoided. If you can play a few chords on the guitar that is ideal. If you can't play the guitar but are fairly musical then there is no easier instrument to learn - at least sufficiently to be able to accompany simple songs. (I have recently been teaching the guitar to playgroup leaders and infant school teachers. One leader used her guitar in her playgroup after only one lesson, another two after two lessons, all of them leading groups of children singing. The others had only to gain a bit of confidence - which should provide no obstacle to language teachers!) Many language teachers just sing - no accompaniment, no fuss - and hope to hit a suitable key.

I have an old guitar hanging in the classroom where I do most of my teaching, so I can just reach for it at the given moment. I prefer to teach beginners entirely orally. I dislike song-sheets. Heads go down, they sing to the table, they lose contact with the teacher and

they sing the words they see rather than the sounds they should hear. I suggest the following traditional songs for beginners:

'Frère Jacques' (a round)
'Sur le Pont d'Avignon'
'J'ai du bon Tabac'
'Au Clair de la Lune'
'Quand trois Poules'
'En passant par la Lorraine'
'Il était un petit navire'
'Alouette'

The advantage of all these songs is that they have well-known tunes. They appear in countless recorder, violin and cornet books for the beginner and they often appear in translation in junior school singing books. They also have a limited vocal range and contain a good deal of repetition - both important characteristics of French songs. These songs are of course aimed at much younger French children so it is well to learn these early on before the children find out! There are many other suitable songs of course and other teachers will have their favourites. I have often used some French-Canadian songs recorded by Alan Mills. The French is not quite pure and the songs have an additional attraction in that they are bilingual, which means that translation is superfluous. They are good songs and the children have always enjoyed them. It doesn't seem to matter at this stage that the vocabulary is beyond the normal range of the children. A brief oral explanation is helpful but beware - songs translated are usually disastrous!

Rounds are good value and France has plenty of them:

'Frère Jacques'
'Les Cloches de Notre Dame'
'L'Echo'
'Entendez-vous?'
'La Cloche'
'Dans la forêt'
'Maudit sois-tu Carilloneur'
'Le Bourdon'

The Eurovision Song Contest produces an annual batch of French songs and occasionally a really good one appears, such as 'L'oiseau et l'enfant'. Watch the programme with your cassette recorder by your side and amaze your friends in the second year by producing it in class next day!

Some French courses include songs specially written and recorded for children. Jan Rosol has written, adapted and recorded some delightful songs for En Avant and these are well worth a try. His other songs recorded for Mary Glasgow Publications are no longer available.

HOW DO YOU TEACH A SONG?

I do not think there are hard and fast rules about how to teach a song. Of course, the children must be on your side! If they don't want to sing then it is best not to try. I usually sing through a verse myself, then sing it line by line, asking the children to repeat it line by line. Some words and phrases require some spoken practice, some vocabulary needs explanation, but in general the principle I adopt is simply to sing the song several times with the children. Ten or fifteen minutes is about enough for the majority of groups and I try to encourage them to remember it when cycling home or when washing up. I then do the song again with them next lesson and the next, until it is more or less known by heart. I sometimes ask them to copy out part of the song from the board and to illustrate it. Whilst they are doing this I often sing the song again quietly or play some of it on the guitar or on the cassette. It is most satisfying to hear them humming the song as they work.

Incidentally, teaching a song is an ideal activity if you have to fill in for an absent colleague at a moment's notice. So it is helpful to know one or two songs really well, to be able to produce them without preparation.

THE DIY FRENCH SONG KIT

The alternative to using traditional songs is to make up your own songs. This is nothing like as hard as it might seem, as I discovered when I started making up songs to use with Eclair. I have no musical training, just an interest in folk-singing with the guitar. The songs seemed to spring easily from the constantly repeated key phrases in the course. The tunes changed a bit as the children sang them. I then recorded them for colleagues to use and they were

eventually arranged and recorded professionally as Un Kilo de Chansons.

If you don't feel you can make up a tune, try fitting French words to a well known tune. It doesn't have to rhyme, but French is very rich in rhyming words. Trois, moi, toi, va - Paris, ami, fini - Espagne, campagne, montagne - six, dix - and so on. For example, if your children have French names, try fitting them to the tune of 'Frère Jacques'. Michel, Henri: Caroline: Jeanne-Marie et Françoise: Pierre et Jean. Then get the children to do it. They will soon pair up unlikely couples to the general entertainment of all. You can do the same with French towns. Now look at the basic words and phrases in the early lessons. Will they fit into well-known tunes like 'Clementine', 'John Brown's Body' or 'Yellow Submarine'? If you enjoy doing crosswords or jigsaw puzzles then this game is for you!

I have also toyed with the idea of setting verbs to music. Many present-tense verbs will fit the tune of 'The Harmonious Blacksmith', but a better arrangement would be if all identical words had identical tunes; i.e. je donne and il donne would have the same tune. So would je vois and tu vois. This would of course mean a number of different songs to fit different types of verbs. (But what would happen to être?)

The children will often make up songs of their own if given a few ideas. After all, this is likely to be a part of their music course. A year or two ago a group of twelve-year-old boys formed themselves into a group called 'Les Prisuniqueurs'. (They wore Prisunic hats!) They made up songs and sketches in French and performed them. It scored highly in initiative and enthusiasm rather than in skill, but it was good entertainment! The following year two girls did something similar quite independently.

Repeating songs are easy to make up and easy to teach. This is how 'Voici le Port' came into being. A line from the teacher is repeated by the class and when learnt can be sung by two rival groups. There is a good French song of this kind called 'Un éléphant', much sung in Colonies de Vacances, but I have not yet found it in print. The obvious English example is: 'You'll never go to Heaven'.

Just occasionally an English pop song appears which lends itself to translation into French. Years ago I translated a song called 'Got no Bags and Luggage to weigh me down' into 'Je n'ai pas de bagages avec moi', and second-years sang it with some enthusiasm. But pop songs are so transient that they are usually already out of the charts before you can work out a translation, and nothing is as dead as an out-of-date pop song.

It goes without saying that you can bring other instruments in to play these songs. All classes will produce a sprinkling of recorder players and a guitar player or two. Some instrumentalists will pick up the tune by ear, others may need to have the music written out, and if it is for clarinet or cornet then it will have to be transposed. A friendly colleague in the music department may well help. We have a tradition of one class performing to another in French lessons when a sketch, play or song is ready for a wider audience. This adds purpose to the singing, encourages others and frequently reaches real fame in a performance in assembly or to parents.

Some songs lend themselves to acting. 'Sur le Pont d'Avignon', 'En passant par la Lorraine', and 'Il était un petit navire' are the most obvious, but there is a good one called 'Joli Tambour' and another called 'La Barabande'. Some of the songs in Un Kilo de Chansons were written for acting and are in dialogue form.

ACTION SONGS

This is a field which needs exploring. Many action songs are used in English infant and junior schools and equivalent songs must exist in French. Singing often improves remarkably if accompanied by actions. I once wrote a song for a colleague who was doing a play called 'Un gâteau au chocolat'. The song had a chorus which involved clapping:

Oh là là
(clap clap clap)
chocolat
(clap clap clap)
un grand gâteau au chocolat!

The singing was more lively because the children had to clap, and it also

encouraged the audience to join in. I have also used the following words to the tune of 'Le Coq est mort' (with actions):

A gauche, à gauche et puis à droite
A droite, à droite et puis à gauche
Vous allez tout droit, vous allez tout droit
Vous allez tout droit, vous allez tout droit.

If this is sung as a round a certain amount of injury is possible, but it does make the children think what they are singing about. If you have friends who teach in French primary schools it would be worth asking them about songs.

NOEL

Christmas time brings in another group of songs, although France does not appear to share Britain's richness in its Christmas music. The easiest song is 'D'où viens-tu, bergère?' which is easily learned by children in their first year of French. It is slow and has a good deal of repetition. The first line is also an exacting test for pronunciation with its d'où and tu!

Next, if you can get hold of them, I would try the Christmas songs written and adapted by Jan Rosol. Some of these are fairly easy. Two of the most popular are, 'Venez, venez vite' and 'En marchant vers l'Étable', a powerful, unusual song about the devil and an angel. Unfortunately, Mary Glasgow Publications no longer stock these records.

For able groups I would try the following songs often found either in English or in French in English carol books: 'Quelle est cette odeur agréable?', 'Dans cette étable', 'Guillot prends ton tambourin' and 'Michaut veillait'. Rather more difficult is 'Il est né le divin enfant' but it is well worth trying as the children may have learnt the tune in junior school.

One of our 'assistantes' from Provence reminded us of the tradition of Santons, which has produced a number of attractive songs.

Many Christmas songs contain a common vocabulary which is well worth exploiting: étable, étoile, âne, boeuf, paille, crêche, ange, berger and so on.

We should not be afraid of using non-French songs in translation. 'Douce nuit' and 'Mon beau Sapin' are well loved in France. In the same way there is clearly a case for using French Christmas songs in English.

In all singing, a good deal of effort should be made to cultivate a good accent, because long vowels, when sung lazily, sound worse than when spoken. But don't let the matter of pronunciation get in the way of enjoyment. If French at this stage can be fun, then half our work for subsequent years is done.

There may be many books of French traditional songs, and it is worth looking around both in France and in England for what you want. Some people may want a piano edition, others an edition with the melodic line and guitar chords, and others may simply want the words.

Unfortunately, there appear to be very few French song books, records or tapes available from English publishers. Among the best buys are: Songs from En Avant - book and cassette (E J Arnold); Un Kilo de Chansons - cassette with text (Mary Glasgow Publications Ltd) (these are songs written for Eclair Units 1-6, but could be used by any group of beginners or near beginners); and BBC French for Schools programmes. Alternatively, one can buy records of traditional songs in France. There are plenty to choose from, but it needs time to sample and select. A first group of songs has already been given. Further suggestions are given here:

Easy traditional songs (Group 2)

'A la claire Fontaine'
'Napoléon avait cinq cents Soldats'
'Auprès de ma Blonde'
'Chevaliers de la Table ronde'
'Là-haut sur la Montagne'
'Donner le Bonjour'
'J'ai perdu le Do de ma Clarinette'
'La Barabande (S'en allait à Marseille)'
'Quant trois Poules'
'Le Chevalier du Guet'
'Il était une Bergère'
'Gentil Coquelicot'

One-chord songs for guitar players - all rounds. Use preferably the chord of D:

'Frére Jacques'
'La Cloche'
'Ecoutez tous'
'Rame, rame donc'

Two-chord songs - suggested chords in brackets:

'Sur le Pont d'Avignon' (G - D7)
'J'ai du bon Tabac'(D - A7)
'Il était un petit Navire' (D - A7)
'A la claire Fontaine' (D- A7)
'Gentil Coquelicot' (D - A7)
'Alouette' (D - A7)

COMPTINES

Although comptines are not strictly within the theme of singing, they undoubtedly fulfil some of the same functions. They give excellent practice in particular areas of vocabulary or in particular sounds, they improve pronunciation and intonation, they develop a feeling for the language, and above all they are fun to use. It is astonishing that they are so little used in English schools in the teaching of French.

There are literally thousands of French comptines. In fact, the whole subject, with the regional variations and links with other languages, would make a fascinating study. They are not hard to make up, but here for a start are a handful:

Numbers

Un deux trois - les petits soldats
Quatre cinq six - qui font l'exercice
Sept huit neuf - qui font la manoeuvre
Dix onze douze - ils ont le nez rouge

Counting out

Am stram gram
Pic et pic et colégram
Bour et bour et ratatam
Am stram gram
Pic!

Historical

Henri IV - voulait se battre
Henri III - ne voulait pas
Henri II - se moquait d'eux
Henri I - ne disait rien

Towns

A Marseille - on fait les bouteilles
A Versailles - on les empaille
A Toulon - on met les bouchons
A Paris - on les emplit
En Savoie - on les boit

Words containing the sound 'ur'

Sur le mur
de Namur
les pommes sont dures
Sur le mur
de Namur
les pommes sont mûres

The most comprehensive book of comptines must be Comptines de Langue Française published by Seghers, but there are doubtless other books in France.

THIRD, FOURTH AND FIFTH YEARS

Children aged thirteen to sixteen are still interested in singing but are less prepared to admit it and less prepared to join in. But a great deal can be done through listening to songs to broaden the knowledge of the language and to keep interest alive.

Listening comprehension can be tackled in a variety of ways. A recorded song is best for this, and it must be on tape with a pause button on the recorder. For this purpose a record is unsatisfactory.

(1) Musical dictation
Play the whole song first, then the first verse, then each line of the verse with pauses. At first this seems quite hard, but it is surprising how much can be understood, particularly if it is done as a class activity and the song written on the board. If there are still persistent gaps, then the children should be encouraged to consider what could fit in according to the context.

(2) Aural comprehension
In this case the pupils would, of course, only have the questions in front of them and not the text. An example could be the traditional song 'La Chèvre'.

La Chèvre

Il était une chèvre de fort tempérament
Qui revenait d'Espagne et parlait
allemand
Refrain
Ballottant d' la queue
Et grignotant des dents (bis)
Elle revenait d'Espagne et parlait
allemand

Elle entra par hasard dans le champ
d'un Normand
Refrain
Elle entra par hasard dans le champ
d'un Normand
Elle y vola un chou qui valait bien
trois francs

(There are several more verses)

Questions:
(a) De quel tempérament était la chèvre?
(b) D'où revenait-elle?
(c) Qu'est-ce qu'elle parlait?
(d) Où est-elle entrée?
(e) Qu'est-ce qu'elle a volé?
(f) Pourquoi?

Incidentally, this is one of the many French songs where the second (last) line of verse one becomes the first line of verse two and so on throughout the song. This of course gives the listener a second chance to hear each line.

(3) Filling the gaps - in this case, verbs
Here the pupil would have the text as printed here:

Au Clair de la Lune

Au clair de la lune
Mon ami Pierrot
_____-moi ta plume
Pour _____ un mot
Ma chandelle _____ morte
Je n'_____ plus de feu
_____-moi ta porte
Pour l'amour de Dieu

This example clearly tests the familiar imperative and the difference between 'est' and 'ai'. However, exercises of this kind do not have to follow a theme. One word of any kind missing from each line is good recognition and vocabulary practice.

(4) Recognition of vocabulary
For this exercise the song 'Où vas-tu passer les vacances' from Un Kilo de Chansons could be used.

Pupils should be asked to pick out all the words on a given theme; for example, countries, towns, holiday places, weather phrases and so on (not of course all at once!).

(5) Grammatical reinforcement
The following songs could be used to illustrate a particular grammatical point:
'En passant par la Lorraine' - Perfect tense - (j'ai trouvé, ils ont appelé, il a donné)
'A la Claire Fontaine' - Perfect tense reflexives - (je me suis baigné, je me suis fait sêcher)
'Chevaliers de la Table ronde' - Future - (je boirai, and others depending on which version you use)

However, I must admit that I am not keen on overdoing this activity. Songs are basically to be enjoyed and reducing them to a grammatical exercise is not always helpful.

(6) Regional and topical songs
A glance through the list of contents of a French song book will reveal a very large number of songs about specific towns or areas. Similarly, some songs celebrate an historical event. So if you happen to be studying a chapter on a given regional or historical theme, then you might find a song to use. Here are a few suggestions:

Regional songs
'Ma Normandie'
'En passant par la Lorraine'
'Sur le Pont d'Avignon'
'Le Roi d'Yvetot'
'Sur la Route de Dijon'
'Le Carillon de Vendôme'

Historical songs
'Malbrouk s'en va-t-en guerre'
'Si le Roi m'avait donné'
'Ne pleure pas Jeanette'
'Ça ira'
'Complainte de Mandrin' (sung by Yves Montand)

MODERN SONGS

A number of modern songs can be used at this stage. Françoise Hardy has always been popular and as she has a low-pitched voice and sings clearly, she is comparatively easy to understand. I have also used some songs of Guy Béart and Yves Montand with this level and Boris Vian's 'Le Déserteur' has always been successful.

There are also a number of modern songs

about Paris, some of which are mentioned in the section dealing with the sixth form.

AMUSING SONGS

Finally, here are a few amusing songs which do not fit under any other heading but which should not be forgotten:

'Monsieur de Framboisie' (trad)
'Le petit Mari' (trad)
'Le Fiacre' (L Xanrof, sung by Jean Sablon)
'Madame la Marquise' (P Misraki)
'Basile (Louis Gaste)

In all work of this kind it is best to start from the songs which are available rather than from the subject. One could clearly waste hours looking for a song, say, to practise the imperfect tense. It is much better to find good recordings of good songs first and then to use them as you think fit. One of the major advantages of working with songs is that the same song and often the same exercise can be used with different year groups from years two to six. The key to suitability of a song is its success in the classroom, and if it works then we have made a contribution to the notion that French is real and can be fun.

THE SIXTH FORM

One of the most satisfying aspects of sixth-form work is the opportunity which the teacher has of discussing with students a wide variety of topics relevant to the lives of young adults. Indeed, it is an essential part of all sixth-form work in all subjects. In language teaching the topics may arise from TV, films, the press or the study of literature. The French chanson provides a fascinating and endless source of material for discussion and essay work. Indeed, it is so important that it should have a regular place in the syllabus.

The chanson is, of course, a specifically French phenomon, and although there are signs from time to time of similar developments in American, British and German music, they have not yet found the established position which the French chanson enjoys.

It falls neatly into the teacher's hands. It is an ideal teaching unit, lasting approximately three minutes, filling less than a side of paper, containing repetition of basic vocabulary and key phrases, and frequently touching profound and controversial philosophy. Add to this the great variety of the music, and what more could you want?

HOW THEN CAN A CHANSON BE USED?

Many of us have in the past spent time attempting to take down the words of a song from a record. Modern developments have made this much easier with the introduction of cassette recordings and the pause button. In fact, many long playing records of chansons now have all the words of the songs printed on the sleeve. However, the value of the exercise remains, and the majority of sixth-formers enjoy taking the words down as a musical dictation. The ideal situation is, of course for the students to do this work individually at home but this may not always be possible.

In any case, in chansons the text is vitally important and therefore someone (either the teacher or a student) must produce a text for the group to study. How the text is then studied depends almost entirely on the song, the teacher and the group concerned, and so generalisations are not necessarily helpful. However, a few well-tried suggestions are offered:

- Group together the words relating to the theme;
- Group together the words which rhyme;
- What is the message of the song?
- Express the meaning of each verse in prose in your own words;
- Discuss the musical presentation;
- Take specific lines as a starting point for class discussion, developing now the personal views of the members of the group;
- Write an essay on one of the themes in the suggestion above.

All this should, of course, be done in French, with the song played a number of times at strategic points. It would be nice if the students could leave the class humming the tune.

Alternatively we have in school given individual students a recording of a song

and have asked them to present it to the class in a later lesson. The success of this method varies considerably, but in general it has been very well worthwhile.

WHICH SONGS SHOULD WE USE?

This will depend largely on personal taste and the availability of recorded material. The chanson may be linked with a theme currently being studied, but on the other hand one need not apologise for simply introducing a chanson for its own sake as an isolated item in a week's work. The essential thing is that the words of the song should be clear, preferably sung by a single voice, not too fast and with a subdued accompaniment. It should be replayed on cassette (not record) and the machine should be of good quality and should have a pause button. The use of head-sets can often improve the audibility.

The list of material is endless. (A recent report on the Festival of Bourges contained the names of more than two hundred singers of chansons), but as a starting point I offer the following selection of singers and songs:

Maxime le Forestier
'Mon Frère' - Family relationships - conditional tense
'Education Sentimentale' - Love song - Future tense
'Comme un Arbre dans la Ville' - Pollution, city life

Jean Ferrat
'La Montagne' - Life in the mountains, materialist society
'Restera-t-il un Chant d'Oiseau?' - Pollution
'Les petits Bistrots'

Gilbert Bécaud
'L'indifférence'
'Dimanche à Orly' - Escape from city life

Yves Duteil
'Prendre un Enfant' - Father and child
'Les petits Casquettes' - The troubadour
'La Tarentelle'

Alain Souchon
'Jamais content' - Personal relationships
'Les Poulaillers d'Acajou' - Class struggles

Daniel Guichard
'Mon Père' - Family relationships
'Je ne sais pas parler d'Amour' - Difficulty of putting feelings into words

Yves Montand
'Giroflé, Girofla' - The futility of war
'Le Chant des Partisans' - The maquis during the war

Jaques Brel
'L'aventure' - Praise for each new day

Georges Moustaki
'Le Métèque' - Love, drop-outs

Joe Dassin
'Et si tu n'existais pas' - Conditional tense
'Les Champs Elysées'

Françoise Hardy
'Tous les Garçons' - Loneliness
'Le premier Bonheur du Jour' - Simple happiness

Boris Vian
'Le déserteur' - Futility of war
'La jave des bombes atomiques' - The bomb
'Complainte du progrès' - Consumer society

Serge Reggiani
'Paris ma rose'

Barbara
'La solitude'

Georges Brassens
'Pauvre Martin' - Peasant life
'Chanson pour l'Auvergnat' - Gratitude for small kindnesses

Many teachers will see obvious omissions in this list. I am fully aware, for instance of having omitted such important names as Edith Piaf, Mireille Mathieu, Johnny Halliday, Michel Sardou, Leo Ferré, Serge Lama, Gérard Lenorman and Guy Béart, but any list is bound to be dictated by personal taste and the limited experience of one person. The fact remains that material is there in abundance. Unfortunately, there is no simple or cheap way of getting hold of it. It will almost always mean buying the records or cassette in France. Fortunately, chansons and their singers have a much longer popularity life than pop

singers, so the money spent on a record or cassette is seldom wasted. Brassens, Piaf, Françoise Hardy and Yves Montand have been popular for decades and their songs can still be frequently heard. The genre is constantly developing with new singers emerging and so teachers with a real interest in chansons can pursue the subject year by year and build up their own programmes.

Possible sources for material about chansons are:
- BBC French programmes for schools
- BBC Télé-montage
- Exeter tapes - La chanson poétique française (a very good introduction to the subject with plenty of recorded illustrations)
- European Schoolbooks Ltd - La chanson française - book and collection of tapes (very good but very expensive)

A number of French newspapers and magazines include regular articles about songs and singers. 'Chansons' enjoys space in review columns alongside 'théâtre' and 'cinéma'. Possible sources are:

Le Monde de la Musique' - classical music and chansons
Salut les Copains - pop music
Rock et Folk
Télérama
Exprès
Phosphore
Le Français dans le Monde
Les Nouvelles Littéraires

ASSEMBLY

We have from time to time used chansons in sixth-form assemblies, when the bilingual songs of Charles Aznavour have been particularly well received. We make here the assumption that all sixth-formers understand some French, and this is a valuable link with those who no longer study it.

POETRY

If you are studying nineteenth century poetry, then it might be interesting to see how some of the poems have been set to music by Fauré, Debussy or Ravel (or even by Brassens). Duparc is a particularly interesting composer and his setting of Baudelaire's 'L'invitation au voyage' is well worth hearing.

PERFORMANCE

It goes without saying that if there is a wealth of musical talent in the school, then a performance to an audience of some kind is worth considering. This could consist of French instrumental music, dramatic exerpts from 'A' level set texts, poetry readings and performance of traditional or modern songs. To the performers this has the value of working hard on a particular song or text and to the audience it helps to dispel the myth that French is nothing more than a dry class-room activity with no entertainment value.

HOW DO WE EVALUATE THE USE OF SONGS IN THE CLASSROOM

Progress in a foreign language is more difficult to assess than in most subjects. There is no way of accurately gauging an individual's development in speed of comprehension, accurate pronunciation, speed of response or feeling for the language. It is a hall-mark of language learning that one suddenly leaps forward, or remains static for a time, but no two pupils develop in the same way.

Nevertheless, it has been proved to me time and time again in using Eclair with mixed-ability groups that pupils have benefited greatly by singing the material as well as speaking it. Early words such as commissariat and syndicat d'initiative were stumbling blocks for many until we sang them. Accents improved, comprehension improved and the feeling for the language improved. Above all, I have found that motivation improves and that is more than half the battle won.

In musical comprehension exercises in the third and fourth years, the children have listened more intently to songs than to anything else. I have often been astonished at how much they pick up from the song and less able children often perform remarkably well.

At sixth-form level there have been occasional disappointments. The teacher's enthusiasm for a certain song has not always found a response in the students. On the other hand, there have sometimes been surprises at the warm reception for more classical songs.

Pupils on exchanges with French people of their own age have found music an area of common ground. They recognise familiar faces, names and voices in record shops and in radio and TV programmes. It makes for better links between the two countries and is at least as important as the cultural coverage which we give in our schools to French food, travel and fashion.

Just as important is the fact that by using songs, we stress that French is not simply a classroom activity, but is something alive, developing and above all to be enjoyed.

TOP TEN

In a subject as emotional and as personal as music it is inevitable that one's own tastes come to the fore. So, in the hopes that it will encourage pupils, students and teachers to form their own opinions, here, for what it is worth and in no particular order, are my Top Ten French songs:

'En marchant vers l'Etable' - a strange and powerful Christmas song with striking images and an arresting tune.

'Tous les Garçons et les Filles' (Françoise Hardy) - frequently a winner with thirteen- and fourteen-year-olds. A good tune, a catchy accompaniment and easy to sing.

'La Barabande' - a lively, traditional song for acting with eleven- and twelve-year-olds.

'Vive la Rose' (Guy Béart) - a traditional song with an easy tune and a much repeated chorus.

'Comme un Arbre dans la Ville' (Maxime le Forestier) - a near perfect chanson, simple words and tune, hiding deeper truths.

'Le Déserteur' (Boris Vian) - a direct, easily understood condemnation of war. I first learned this song from a student on a work-camp in the French Alps at the time when it was still banned.

'Barbara' (Les Frères Jacques) - one of the few groups whose diction is really clear. A beautiful setting of a Prévert poem about wartime France.

'Dans ma Fusée' (Anne Sylvestre) - a most original writer and singer of songs for children with a gift for playing with words.

'La Légende de l'Enfant au Coeur d'or' - a Breton lullaby full of mystery and the supernatural.

'L'Aube des Temps' (Jean Christian Michel) - a song without words, played on the clarinet by the composer. One of the most sublime sounds in modern music.

Maximising the value of contacts abroad

David Smith

Leicestershire has fairly long established, but continuously developing, links with other countries, particularly with France, Germany, and latterly Italy. The Authority currently uses three residential centres in Normandy, four in the Saarland of Germany, and one in Tuscany. Visits take place all through the year - most of them, therefore, in term time. We see logic in this. An LEA exists to provide educationally worthwhile experiences for the children in its area. We believe that visits abroad can be educationally enriching - if properly planned and executed - and that they can increase the efficiency of school courses in foreign languages. We therefore see it as justifiable, even desirable, that such visits should form part of the school course, in term time.

In addition to the use of residential centres, a large number of children also take part in home-to-home exchanges. Most of our secondary schools and some of our primary schools have a twin school in France, and many of them also have a twin school in Germany. Some also have a twin school in Italy.

A stay as part of a group in a residential centre might appear to present disadvantages as compared to a home-to-home exchange visit. The chief disadvantage is that it may offer fewer chances, perhaps, for development of the foreign language than would be presented in a family. Caution is in order here, however, because at least some children staying with a family in, say, France speak more English than French, as a result of greater competence or ambition in their foreign partner or his parents, timidity on their own part, or the presence of other English children in the neighbourhood.

Another disadvantage may seem to be that, compared to staying with a foreign family, staying as a member of a group in a centre appears to offer less continuous and potentially less acute contact with diverse elements of the foreign culture. Again, caution might beneficially temper firm conclusions on this point. Some children fail to see what seems to be evident all around them, unless it is pointed out to them, and some children draw totally false conclusions from witnessing phenomena which they do not totally comprehend.

This suggests that there may be some advantages in forming part of a group visiting a residential centre. For younger children, the experience in a residential centre can provide a painless first contact with the foreign culture, with the peer group and teacher reassuringly close in case of worry. And some pupils live in accommodation at home which makes a home-to-home exchange impossible for them. The group visit also presents other advantages. It allows the teacher to plan for certain experiences to be made available to all pupils, it allows him or her to verify reception and accurate recording of experiences and conclusions, and it allows the teacher to force pupils into at least a certain range of contexts in which linguistic development can be expected. There is also the not inconsiderable feature of social development which can come from living in a group residentially, perhaps for the first time ever. It is not my purpose in what follows to claim the superiority of one system of visit over another, however, but rather to attempt to show that the visit abroad should not be regarded as something separate from what has gone on in the classroom and what will go on after pupils return. For foreign visits to be totally fruitful, a great deal of such classroom work is needed, not least for those pupils in a particular class who, for whatever reason, may not have been able to take part in the visit.

Before looking further at such classroom

activity, however, it is important to look in some greater detail at what is implied in getting the most out of visits abroad. It should be noted that for the bulk of what follows, for the sake of clarity and ease, it is assumed that group visits of about one week are the norm, to a residential centre. Wherever possible, we will step outside that narrowing framework. It is also assumed that the study visit is designed to be educational in the fullest sense - this chapter is not concerned with holiday visits for relaxation purposes.

Although this book concerns methods of bringing the foreign country into the classroom, it is a mistake to assume that pupils arrive in the classroom as blank slates, ready to receive the message of Abroad. In fact, they come with the imprint of various experiences in their minds, and these experiences include the feelings expressed by all of those people with whom they come into contact outside the classroom. For this reason, it is essential to spread the opportunity for contact with other countries to a far wider cross-section of the population than simply children in schools. For unless their parents, neighbours, uncles, local councillors, dentist, bus driver, window cleaner think that Abroad is a place which presents particular interests, children themselves will be less influenced towards that feeling.

Our LEA's programme of international activities, therefore, contains a wide range of opportunities for the public in general. This year, for instance, we include a visit to Hannover for members of evening classes, to explore the origins and the stamping ground of George I, a holiday for parents in one of our residential centres in Germany, a family study tour in Tuscany for members of a rural community, and self-programming holidays for families in a number of French holiday villages with which we have special arrangements. We believe that it is essential to maximise such opportunities. By the same token, we organise in-county residential centres study visits for groups of adults from abroad - who may be miners or postal workers from Germany, farmers from Brittany, Norman folk dancers, or members of adult classes in English from Denmark. Again, with foreign nationals based in small towns or villages on study tours, the environment surrounding the English school gradually takes on aspects which, in themselves perhaps trivial, can build up into a different feeling about Foreigners and Abroad. It is important to accept that, in the creation of sympathy for other people, facts have their part to play, but feelings and opinions are at least as important. I shall return to this point in a slightly different context shortly.

Directly influential on children's thinking, too, are their teachers, of all subjects, and not only of those subjects with which foreign visits are normally associated. Modern language teachers often worry that teachers of other subjects do not value their work. Modern language teachers would maintain that knowledge of other countries and their languages is enriching and educationally widening. They should, therefore, seek to enrich and educate their colleagues, by involving them wherever possible in foreign activities. When a group from this country goes abroad, it is no doubt a good idea for at least one of the staff to be very competent in the language of the country visited, but it is also highly desirable that the staff should represent other subject areas and other interests. If these colleagues return after the visit impressed with what they have seen and done (and realising what hard work it is to accompany a group abroad), they are likely to be more supportive on future occasions, and even likely to make encouraging and supportive comments in the daily routine of school life.

Leicestershire makes visits possible by teachers of any subject, both as staff accompanying groups and as participants in courses organised abroad for teachers. These latter take several forms. First, we organise teacher visits to all our residential centres - week-ends in France, a week in Germany or Tuscany - to allow teachers to find their way around the centres and the immediate environment, and to plan a coherent programme for the group of children they intend to take abroad. In the case of France, we will not accept as group leader a teacher who has not previously visited the centre, either on a previous visit or as a participant in one of our courses.

These courses are open to any primary, secondary or further education teacher in the Authority, and they almost always include one or two teachers who have never been abroad before. The opportunity to get abroad obviously qualifies as in-service education in an easily recognisable sense, but it also opens eyes to the opportunities for serious work in other countries. Potentially, it provides a continuously replenished stock of teachers prepared to talk with sympathy about other countries, whatever subject they teach.

We also organise visits to France and Germany for headteachers, who are extremely important motivators within their own schools. These visits are a mixture of comparative education tours and explorations of the environments around our centres.

Also available are one-week exchanges for teachers of many disciplines. This year, for instance, we have on our programme of exchanges with France, teachers of science, teachers in special schools, primary teachers, teachers of design, teachers of physical education. For most of the teachers involved, this is their first visit to a foreign school, their first period spent in a foreign home (they stay with each other in their houses), their first real contact with anything other than the surface of the foreign culture. On return to their own classrooms, whatever they teach, they usually bring a fresh enthusiasm for a country of which previously they may have known very little. A number of them subsequently take groups from their school abroad.

Here are some extracts from reports by two teachers who have taken part in such courses, and subsequently organised courses in France for their own pupils.

FROM CASE STUDY 1

(Art teacher in an Upper School, 14-18 years)

'I took part this year, with ten other art teachers, in a four-day visit to one of the county's Normandy centres, with a view to experiencing the facilities of the centre, to exploring the town itself, and at a later date, to taking a school party. This gave us all the chance to feel what it is like to be in a group again, to receive instructions instead of giving them, to discern what type of information is required about facilities, general rules and regulations, and also to find out what is possible in a week.

We had been asked to make studies of pre-determined landmarks in the town itself, which could be used to illustrate a town map to be placed in the centre. It was suggested that these could be reproduced in postcard form for sale to visitors to the centre, as well as being included in the loose-leaf folders for visiting school groups. This part of the visit required each of the art staff to record, on the spot, by means of sketches and photographs, three local landmarks, including such things as churches, civic buildings and monuments, as well as areas which conveyed a particular atmosphere, for example the market place and the dockyards.

We also had the pleasant task of presenting the results of a previous visit by art staff. These consisted of works in a variety of media, conveying impressions of the town, and ranged from oil paintings to photographs and fabric work. Such a presentation forged a new link between the organisers of the centres and the Leicestershire visitors, past and present, by use of the common language of the visual arts.

I planned a visit to France for fifth and sixth formers which I advertised like this:

> 'The main aim of the visit is to enable pupils to study art and design based on material in a totally new environment. In particular, it will give pupils the opportunity for a period of intensive study which is not otherwise available in school time.
>
> During the week we will be collecting a wide range of visual and audio-visual material which can be developed on a more individual level and in more detail when the group returns. The studies will be carried out through three main categories of investigation: (1) Broad investigation of the local environment through photographic work, sketches, painting and the written word.

(2) Aspects of graphic design, e.g. shop fronts, lettering, packaging and interior design.
(3) Indigenous characteristics, i.e. specific examples of French life in terms of the human and built environment, using photography, cine and tape-recorded information.

The intention is to work through a series of pre-planned objectives, which will be discussed in advance, and modified if necessary as the week progresses.'

(Julia Lowey, The Robert Smyth School, Market Harborough.)

FROM CASE STUDY 2

(A teacher of physically handicapped children, who organised a visit to Normandy, following one of our teacher visits.)

'Since I began teaching French to physically handicapped children, I have become increasingly aware of the restrictions which their lack of mobility makes on their own personal experiences of life. I decided earlier this year to try to take the three spina bifida children I teach to France for an educational visit, as such children are often excluded from school trips abroad.

As each child needed an adult to help with the wheelchairs, we decided that the minimum number of adults must be four, so that if one of the adults fell ill, the children would still be able to continue with the planned activities. We also needed adults of both sexes to help with visits to the toilets. The children were therefore accompanied by me as leader of the group, teacher and co-driver, two mothers to help with the physical problems, and a strong young man who could speak French, drive and help lift the children.

Hind Leys College kindly lent us their minibus which is fitted with a tachometer, which is compulsory in France. We then did a practical experiment to see whether the children could get into the minibus and out again - often more difficult! This was found to be easier than we had expected. However, we had to remove a few seats to allow room for all the extra equipment.

We tried to obtain as much information as possible on facilities for the disabled in France before setting out. We found most tourist offices do not have any special leaflets on this subject. However, we did obtain some eventually, and we acquired for the minibus an orange disabled sticker which is not officially recognised in France, but often facilitates parking in unauthorised places.

During the weeks leading up to our departure, the children prepared maps and other material on the region, and studied the history and geography of the area.

When we checked in at the dock we were obviously expected, and a special sticker was attached to the minibus. We embarked before everyone else, and on the car deck two stewards were waiting to help the children into the lift up to their cabins. In the morning we were helped down to the minibus by the stewards again and were first off the boat. We were soon having a French breakfast at a café by the port, which had agreed in advance to reserve tables for our group.

I soon found that the rough plan I had made for the week needed to be adapted. I had not allowed for three important points. First, considerable time was taken getting children in and out of the minibus, transferring them from crutches to wheelchairs, and often helping them to put on protective rainware. Secondly, the physical effort needed by the children to get in and out of the minibus was such that they became so tired that it was increasingly difficult for them to manage the task as the day went on. Thirdly, much time was taken up on arrival in each town investigating access to places of interest, cafés and toilets. Although I knew the region very well, and had previously been on a teacher visit as well, I was unable to go specially to France to check facilities while planning the visit for disabled children: however well one knows an area, an able-bodied person does not always notice the problems of access for the disabled unless they are deliberately looking for them. For these reasons I altered the plans so that we did less on each day and got in and out of the minibus fewer times. For instance, after the first day we had picnic lunches provided to avoid moving to the dining room. The children

were taken down for breakfast in the minibus and then stayed in it while we got ready for the day's outing. We then went out for the day getting the children in and out of the bus about twice, and returning mid-afternoon or for the evening meal. The end of the day was spent in the bedrooms, writing up the children's diaries of new experiences.

In retrospect I would not do anything very differently if I took another group. I would try to take someone with nursing experience rather than the mother, because the experience of being away from one's own family is a rare and valuable one for disabled children. We certainly could not have managed with fewer helpers. Although the visit was very rewarding it was both physically and mentally very tiring for the adults. I feel that with plenty of preparation in advance, it should be possible for disabled children attending ordinary schools to participate in school trips abroad, to suitable residential centres, alongside normal children.'

(Nicola Blois, Shepshed High School.)

In parenthesis to that account, a different slant on the problems of getting physically handicapped children to France was provided by another Leicestershire school. Physically handicapped children need a pupil/teacher ratio on such visits of at least 1:1, which makes the venture expensive. In order to raise money for the visit, the school in question invited local artists to give pictures, artefacts and books which were then mounted as an exhibition in the central circulation area of the school (and seen by all pupils and their parents). Some of the works were by very well known artists. The works of art were then auctioned to the public, and in one evening over £4,000 of the £5,000 total needed for the visit was raised. The activity excited great enthusiasm among the pupils and staff at the school. The 'French' visit became part of all their lives, even though by no means all of them could participate. And, of course, some of the objects were bought by parents - again, not all of them with children taking part in the visit, but all of them aware that such visits can take place.

The previous sections on courses for teachers concerned the 'multiplier' effect of opportunities centrally made available, and suggested the direct way in which they can affect pupil attitudes and interest, and can enable teachers to organise visits for children. This is perhaps the moment to mention another opportunity available this time to a small group of pupils, those whom the County sends abroad for up to one term. These are sixth formers, all preparing 'A' level French or German, who follow the timetable of a class in French or German sixth forms, and who need also to keep going their work for their English teachers at home in Leicestshire. Participation in the scheme is much prized, and pupils return with their foreign language much improved, their maturity much increased, and with an enthusiasm which they are able to communicate infectiously. We currently export about thirty such students each year, who are invited on their return to speak freely to the applicants for the next year's scheme. They are always good ambassadors for their home school - but also for the host country from which they have learned so much during their stay abroad. Here, verbatim, is a comment by one of the seventeen-year-old girls who participated recently in this scheme:

'The experience can be extremely demanding. It is not possible in advance to imagine what it will be like to have to cope for yourself for the first time in a totally foreign environment. You find deep within yourself reserves which you did not know existed, and after a time you find yourself accepting as totally normal things which a few weeks before it would have been impossible for you to accept at all. This makes you much less narrow-minded, and, I am sure, makes you a different person.'

It is also important, as has been suggested earlier, to take maximum advantage of the fact that foreign pupils also come to England. Many come, of course, on home-to-home exchanges. Leicestershire has sought to reciprocate for residential facilities it enjoys in France, Germany and Italy by making available as its International Education Centre an 18th century house known as Quorn Hall. This is a fine late Georgian building (the original home of the Quorn Hunt), standing in ample grounds watered by the River

Soar. It is used throughout the year by incoming groups from our twin areas, all of whom have already, or who have organised especially for them, contacts with our schools. Their presence in school brings the foreign country directly into the classroom. In this way, all sorts of people who might never have any other contact with a foreign country are continuously made aware that foreign countries do exist.

What pointers can be given to enable teachers and pupils to get the most from their visits? Here are some points which I find worth consideration. Apart from the straight-forward organisational points which many teachers will know already (insurance, coach hire, etc) these seem to me to be important:

(1) First it is worth considering who should take part in such visits. It is clearly unsatisfactory for them to remain the sole preserve of the Modern Languages Department. School pupils, with a full curriculum, should be encouraged to see as many links across the curriculum as can be managed (or manoeuvred). Our evidence is that, staffed by teachers from a wide variety of subject areas, visits abroad can allow of work in many subject areas. It does not require much imagination to think of general areas of study abroad which could be undertaken involving history, geography, art, home economics, mathematics. But such subject areas are much more satisfactorily covered if a well briefed specialist forms part of the staffing for the visit. One or two case studies come later in this chapter, but as illustrative examples here might be quoted the following:

- A design oriented group from the fifth form. Design and produce a three dimensional object in fabric which will symbolise for you the town, its trade and its customs. Detailed drawings will be expected before access is given to fabrics, materials and sewing machines. (One object produced in this seaside town was an enormous three dimensional plate of fruits de mer, in fabric.)

- A humanities oriented group (thirteen-year-olds). After a study of the environment local to the school in England, involving an examination of industry, agriculture, housing, births and deaths, ecclesiastical history, the week in France was used to do a comparative study of the area around the twin school. Emphasis was placed on the differences caused by size of population, topography, natural resources, social history and population drift.

- A drama oriented group (fourteen/fifteen-year-olds). The group prepared from scratch their own version (in English) of the invasion of England by the Normans, based on the story as told in the Bayeaux Tapestry. Costumes and props were produced by pupils themselves, and the short play was performed in schools and village halls in Normandy. Audience participation was invited, and the two languages fitted naturally together in the action. At present, the same school plans to prepare a play of which a major part will also be prepared in the twin school. The pupils will spend the first part of their visit adapting the two parts to form a composite whole, prior to public performance. A very similar activity has already been successfully undertaken with Germany.

- A group of twelve- to fourteen-year-olds interested in music and art did a combined visit. The band (of high quality) gave concerts in public places and local schools, and allowed children from the school to examine and play the instruments, and talked with them as far as possible about the music. When not playing music, the pupils were involved in a study of the buildings of the town, concentrating on skyline and texture (brick/stone, slate, wrought iron, use of wood/glass). From this, an exhibition of drawings, photographs and paintings resulted on return to the school in England.

- A home economics teacher who had taken part in a one-week exchange with a French colleague on one of our in-service courses returned to her classroom and taught the making of bread and pastry in France. Pupils subsequently went on a group visit to Normandy, watched bakers making bread and pastry cooks making cakes, brought back high gluten flour to make their own versions in class, and subsequently painted a complete corridor in the school with 'shop windows' of bread and pastries.

- A group of 'A' level French specialists

went to France to study in addition to French the other subjects they were studying for 'A' level, at least where this was feasible. In the case of history, geography, economics, politics it was straight-forward, but required considerable detailed planning in advance. A few non-French speakers were included in the group, and their needs were serviced by those French specialists whose other subjects (English, German, Drama) were not easily pursued on their own account.

(2) This last example shows the crucial importance of pre-planning for a visit. Much of the work involved in this preparation for the visit must be done by the teachers involved, but more than might at first be thought can be carried out by the pupils themselves. The visit is intended as an educational activity, and the pre-planning and preparation can be regarded as part of this process. To accept this point, however, is to accept also that the preparation may have to start earlier than otherwise, to give the pupils time to do things which the teacher could actually do faster. It is important for teachers to accept that speed is not the objective, but pupil learning. Pupils can be set to find information and complete appropriate tasks:

- find out about collective passports, get the appropriate forms, obtain the information required of participants, help the teacher to fill in the form
- find out about ferry sailings, calculate distances, decide on the time needed to complete stages in journey
- with the teacher, have a look at quotations for coach hire/rail travel, and come to conclusions about the most sensible mode of travel
- obtain information about the area to be visited (via libraries, travel agencies, tourist offices), identify places of interest, make suggestions about places to go. Describe the possibilities to fellow pupils, discuss what interests them. Negotiate a model programme, taking into account distances, travelling times, fixed points (e.g. meal times).
- write to twin school on behalf of group, after discussion with other participants and teachers concerned, request assistance on certain points (e.g where would the French pupils themselves go on a Sunday if they had a coach available?), give preliminary details of travel dates, introduce class to their opposite numbers, prepare a tape exchange with the class concerned
- write to the Warden of the residential centre (teacher to translate letter if necessary) expressing pleasure in anticipation of visit, giving preliminary information on composition of group
- organise a collection of items to donate to the twin school or the class to be visited, make sure they are appropriate and adequate in total.

Clearly, the teacher who will lead the group remains responsible for all the above points, plus any others he/she may wish to engage pupils in, and will have the last say on all major points. However, a group of participants of whatever age who have been involved in detailed planning of an activity feel committed to its success, and such commitment affects the atmosphere of the group involved. Tasks like those exemplified above are all closely related to the needs of real life outside the exchange or visit, and are therefore educationally worth doing, over a period of some weeks, for their own sake. The activity also allows pupils to experience disappointment or dismay when, despite very careful planning, something goes wrong. With careful teacher participation, such mishaps will be no more important than if he or she had done all the preparation, for presumably they will be unforeseeable.

The freedom to plan from scratch in the way described is possible in the case of school exchanges, or in those cases where the residential base allows freedom of planning. In visits organised through commercial agencies, the scope for such educationally valuable activities is reduced, but perhaps not totally absent.

(3) In rather few cases where British school groups go abroad is the group composed of pupils from only one class. There seems every reason why prior preparation and, subsequently, follow-up activities should involve all pupils in the classes involved, and not just those who will be participating in the visit. It may be that those going will be more attentive and feel more committed than the others, but the others are entitled to benefit in every possible way; some of

them may have been prevented from participating for reasons over which they have no direct control, and their exclusion from learning experiences may turn out to be a doubled deprivation. Certainly, in the case of follow-up work, they should be given every opportunity to learn from the experience of their friends. As a result, they, or their brothers and sisters, may be volunteers for a similar venture at another time.

(4) Linguistic preparation is very important. Some groups are composed largely of pupils not studying the language of the country to be visited, and such pupils normally exhibit high interest in acquiring at least a modicum of language likely to be of help to them in satisfying their needs abroad. This would usually be the case, for instance, with primary school children. Those involved in a language course as part of their curriculum also need to acquire as much as possible of the appropriate language in everyday use. Such language may not coincide with that in the course book being used; in which case, many weeks in advance teachers will need to modify their teaching syllabus - necessarily for all pupils in the class, of course - to include relevant language. There are cases on record of pupils returning from a visit abroad demoralised because the language they learnt at school was not what they needed abroad. (In fact, it is increasingly difficult to see how language courses which do not stress particularly - not exclusively - such items can be justified.)

We have found it desirable, particularly with groups of primary children going abroad, many of whom have learnt no foreign language, to devise a crash language teaching programme. The actual teaching of such a programme can often be made possible by - perhaps rather complex - negotiation. The 'syllabus' needs to identify areas of potential use, and to include wherever possible structures usable in several contexts: such as il me faudrait + noun, s'il vous plaît! (for getting attention as well as thanking), vous êtes très aimable (to everyone as appropriate). For a group going to a residential centre, the following schema is basic, but fairly adequate.

DRAFT SYLLABUS SUGGESTIONS FOR PRIMARY SCHOOL VISITS ABROAD

1. At the residential centre — Greetings to staff/thanking them
Asking for help, missing cutlery, etc
Asking for food
Polite small talk

Bonjour madame/monsieur/mademoiselle
Vous allez bien? Ça va?
Je voudrais/il me faudrait un couteau/verre/une fourchette/cuiller/etc
un peu plus de... beurre/lait/café/pain/etc
C'est très bien/délicieux/bon
Merci beaucoup madame etc
Au revoir madame. Merci madame

2. In shops — Prices of items. Numbers and francs
Buying items, including food and drink

C'est combien (les chips etc) s'il vous plaît?
cartes postales/poupées/timbres pour l'Angleterre
Je voudrais/il me faudrait un de ça, s'il vous plaît
deux timbres pour l'Angleterre
un éclair/un coca/gâteau/sandwich au jambon
une limonade/tarte aux fraises
Voilà madame. Merci/au revoir madame
Au revoir messieurs/dames

3. In a café — Placing order and paying. (See 2. above)

4. In a French school

Identifying selves: name/age/family/pets/home
Question and answer forms

Je m'appelle...	Tu t'appelles comment?
J'ai dix ans	Quel âge as-tu?
J'habite à...	Tu habites où?
J'ai x frères/soeurs	Tu as des frères et des soeurs?
J'ai un chat/chien etc	Tu as des animaux chez toi?
Voici une photo de ma maison.	Voici ma chambre/famille/mère/mon chien/père/etc

Likes and dislikes

J'aime/n'aime pas + le football/les sports/les chats/la musique pop/l'école/la France

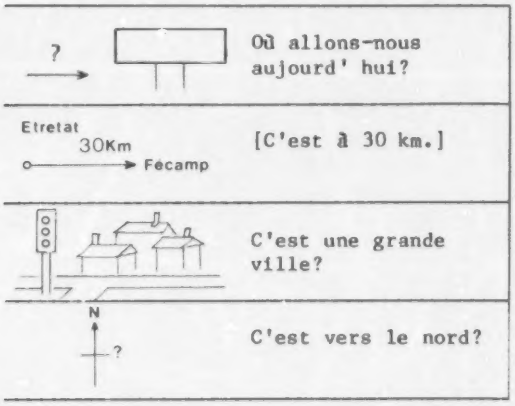
5. Expressing thanks, taking leave of someone

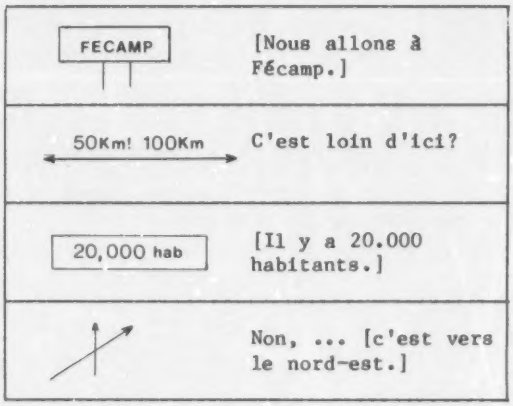
Au revoir, madame. Salut, Jean
Vous êtes très aimable
A bientôt. Au revoir, monsieur, et merci beaucoup

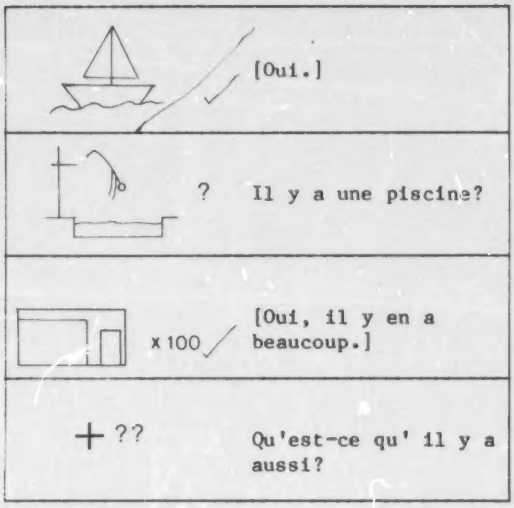
6. Further comments on selves and family

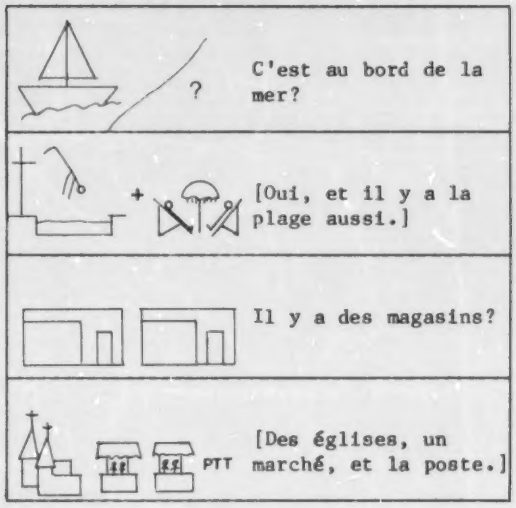
Je suis Anglaise/Ecossais/etc
Je suis né en 1971 à Leicester/aux Indes
Mon père est facteur etc

During the visit, too, there will be scope for language development, at least with groups staying together, or for home-to-home exchanges brought together for teaching purposes during the stay. Whilst it will be seen as useful by the pupils to revise and extend their command of practically applicable language in the class-taught mode, the period abroad gives excellent opportunities for practising those items by means of communicative language games. Such exercises are ideally those where pupils work in pairs on sets of activities where an 'information gap' exists. One pupil may have a full set of information which the other has to obtain by asking appropriate questions, or both may have partially complete sets of information, which have to be matched to give the full picture. The information to be accumulated can be related with benefit to the activities due to take place later in the day. Here is an example of such an activity mediated by cue cards. (It goes without saying that the symbols used must be comprehensible, and will have become familiar through previous use in class.)









After asking the questions of each other, the pupils co-operate to produce a written report in French on Fécamp. The cue cards normally do not include anything other than the drawings. Clearly, materials of this kind are difficult to use in a one-off manner because they require familiarity with the procedures as well as the symbols. They provide good scope for preparatory work before the visit, as well as being usable during it, and, by slight modification, they are useful for those who did not go to ask questions to obtain information from those who did. The example given is usable if required in the present tense even after the visit - for the town retains its essential features even in retrospect.

The linguistic preparation will naturally equip pupils to undertake a wide range of activities whilst abroad - after all, if they cannot be induced to speak/read/write the language whilst in the country, they never will. Such work will involve, for instance, seeking information - interviewing willing subjects on a particular topic, using the telephone with a prepared helper, reading street literature (posters etc.) for a specific purpose (e.g. to discover the common adjectives used in publicity material), conducting mini social surveys, or undertaking much more detailed research projects. Being in France, for instance, highlights the need for adequacy in the language of polite social oiling, - 'vous êtes très aimable', 'excusez-moi de vous déranger', 'pouvez-vous....s'il vous plaît', etc.

It is true, alas, that foreigners abroad often use their foreign language with little finesse, wielding it as a cudgel rather than as a tool. The foreign visit provides an invaluable occasion for acquiring and practising such items, which must then be kept continuously operative on the return to the home classroom.

(5) Para-linguistic activities. These are activities which may involve some use of language, but whose purpose will be to teach things other than language. As the foreign country is the compendium of almost everything teachers will need to know or teach about it, the maximum opportunity must be taken to absorb its important features. If most visits abroad last about a week, then time is very short and must be used to the full. Non-useful activities must thus be avoided. This point is extremely important. Simply because there is so much to learn in the country, it is rather easy to fill up a programme with fairly unfruitful activities. As an unfruitful activity I would include too much visiting of tourist spots by coach. It must be more important, surely, when based in Boulogne for instance, to get really

under the skin of Boulogne than to visit all the major towns in the area, and including Paris. Whatever the town or village used as a base, the major task must surely be to ensure that when pupils return home they know what caused the settlement to be where it is, how it survives economically, what kind of life its inhabitants live, what their major preoccupations and worries are, how the place fits into the rest of the country, how 'typical' it is. It is also important for pupils to find means to express their feelings about the area they are staying in, in whatever form seems appropriate to them, supporting their views at all times with evidence. It is important, too, for pupils to be made aware of the major phenomena of the nation as they are manifested locally - police, traffic features, daily customs and observances.

It is on this last point that extreme care is needed. It is easy to produce work sheets for pupils requiring them to obtain certain items of information which on close examination can be seen to be ephemeral and relatively unimportant. Typical of such questions would be:

- go into the market and write down the names of three cheeses
- note down as many different makes of car as you can see in the town
- go and look at the shop on the corner of the Rue Simple and find out what Mr Garnier does for a living.

Or at least such questions, I would submit, are trivial unless they lead on to some further, more profound, study.

In other words, teachers need to decide what, among the great wealth of activities the foreign country offers to them, will be of lasting importance to their pupils. Factual research can be made easy or difficult, but facts, once obtained, are in themselves sterile. What matters, is what can be learnt from facts, or deduced from thought and discussion about them. What is crucial in an educational process is to encourage concept formation. The situations in which pupils are placed when abroad lend themselves ideally to an approach to concept development along the lines proposed by Jerome Bruner. They give excellent scope for his four basic techniques of contrast, hypothesis making, participation, and the stimulation of self-consciousness. Bruner also maintains that any concept can be taught to any normal pupil in some form which has educational validity.

Thus, to extend the example above concerning Mr Garnier's shop, the important features of his existence, to a foreign pupil, would include the following:

1 what his business is
2 why it is situated where it is
3 how many other people carry on the same business nearby
4 whether the area has special features encouraging such a business
5 whether in the pupils' home town the same sort of shop would be found
6 what the differences in the shops themselves would be
7 what the opening hours of the shop are, compared to a similar shop in Britain
8 how the cost of the goods compares with a similar enterprise in Britain
9 what the social standing of such a businessman is, in the two countries
10 what all this tells you about the society Mr Garnier lives in.

In answering these questions, pupils will go beyond the compilation of facts, towards the understanding of society. Facts are unimportant. What is important is the hypotheses which ascertained facts will allow, and the subsequent testing of the hypothesis against the reality which being in the foreign country allows. In order to answer the above questions, the following stages would be necessary:

- divide a street map into fairly small zones
- give pairs of pupils a zone to study, thus covering a good area of the town
- each pair produces on a big sheet of paper a crude enlargement of the zone given, including all or almost all streets
- pupils visit their zone, and on to the enlarged map mark all the buildings in their appropriate position, noting also the function of each (what type of shop/office, private home, etc). This kind of mapping is usually known as a function survey
- pupils come back together and produce a composite function survey of their various zones
- pupils count up total number of bakers,

banks, butchers, etc in the various zones. A pie chart or block graph is produced for each zone. This gives the dispersal pattern of various activities in the town, and answers points one to three above.

- each zone is related to its environment (near the port, behind the station, in the town centre, etc). Dispersal pattern is related to this information: thus, fish shops may turn out to be near the port, or near the railway station. This answers point six above, but is concerned partly with hypothesis and partly with fact.
- pupils compare their previously produced function survey of their own town in Britain. Here, contrast comes in, and further hypothesis making. Point five above is covered, and point six is treated in the same manner: here, contrast comes into play, as in the creatment of points seven and eight.
- point nine involves discussion with French residents (which can be done through interpretation by the teacher) and involves pupils in an extension of their world view. It allows discussion of their perception of society, and invokes their emotions. Bruner calls this 'participation'.
- point ten is a subjective conclusion. In effect, it asks the pupil to decide on where he or she stands in relation to the society being examined: in Bruner's terms it 'stimulates the self-consciousness'. The conclusions the pupil reaches may be imperfect, and may not coincide with those of friends or the teacher, but this is unimportant. Increased maturity or further discussion may make the pupil decide to modify his or her views. But the pupil's own views are actually as important as anyone else's.

(6) This leads on to a further important point. Some educational questions can be answered by yes/no, right/wrong; others can have empirically verifiable answers. But absolute truth is rare. This is a very important lesson for pupils to learn. X is not necessarily true because the newspaper says so: Y is not necessarily unimpeachable because it has always been assumed to be so. This is clearly the case in personal relationships, and contact with foreigners is about personal relationships. There is not one set of universally acceptable attitudes to French people. English pupils are not obliged to like the Spanish, although one hopes they will like at least some of them. However, it is important that conclusions and opinions should always be backed up by evidence. The purpose of the foreign visit is in no small measure concerned with the elaboration of such evidence. It requires time, structuring, and discussion. It also requires the teacher to decide which areas are worth concentrating upon. Discussion about the foreign way of life would involve observation of some of the following points as examples:

- shopping habits: supermarkets, markets, shops
- dress for work, leisure, shopping, church
- age of motor cars
- nomenclature of streets
- design of houses
- maintenance of gardens
- state of cemeteries
- parking regulations
- cost of restaurant meals
- presence of police
- litter in public places
- behaviour in shops, trains
- systems of public travel
- punctuality of public transport
- attitude to pets
- reasons for public holidays
- entertainment facilities locally
- furnishing of houses: nature and costs
- average salaries

Other examples than these may be equally valid, but it is important to note that such observations require at first the accumulation of some facts, but after that, more important work.

(7) Discussions of the above type almost inevitably involve the affective domain, which is appropriate because attitudes depend ultimately as much on emotion as on reason. The foreign visit should allow pupils to express their own feelings and views. This means that as far as possible tasks set should be not in the form of 'closed' questions. A closed question is one that allows a very restricted range of answers:

e.g. What colour is a Gauloise packet?
What is camembert?

The foreign visit is undertaken to open pupils' eyes: too many closed questions

are therefore undesirable. The following types of question are answerable in many ways:

- Walk along the Rue Blanche. What do you think it would be like to live there?
- Between the Rue de L'Orange and the Rue Bernard much of the town has been rebuilt since the last war. Do you think it has been well done? Why?
- There are five fountains in the town (locations given). Go and see them all, and decide what purpose they serve.
- Saturday is market day. Stroll around the market, and produce a visual or audio-visual report which will give an idea of what it is like to someone who has never been there.
- Go and look at the big empty house in the Rue Béranger. Record your impressions. (Given to a group of ten/eleven-year-olds, this question produced a set of Polaroid photographs, several poems, some drawings, a description in prose, and an invented 'haunted house' playlet. The content of each of these was totally unpredictable, and, of course, each one complemented the others.)

As in the points raised in (5) and (6) above, questions of this type avoid the 'teacher knows all the answers' approach and give an honest air of acceptability to the feelings, views, perceptions, and skills of the pupils. I believe them to be a very useful adjunct to the more directive form of questionnaire, which asks pupils for various precise pieces of information (and which pupils often complete by asking their friends for the answers, rather than finding them for themselves).

(8) The most important part of any visit abroad is undoubtedly close contact with the natives of the country. Home-to-home exchanges provide perhaps the most satisfactory form of such contact, but it is possible to live in a residential centre and to have close contacts with a twin school. The warmth of contact which can result is perhaps the most important feature of all potential benefits emanating from foreign visits. In our German centres, Leicestershire children are usually in residence with groups of young Germans, and, particularly with Italy, we have devised a system which accommodates pupils in a centre in the foreign country, where the total programme for the visit is organised in advance by the host twin school, which also organises two or three nights' residence in the families of children who are identified as the pen friends of the English participants, and who subsequently return to our residential centre, Quorn Hall, on a similar basis. The advantages of the host school organising a programme are manifold. Most importantly, teachers in the host school know those local features which interest children, and which may not be apparent to the foreign teachers. In Leicestershire, for instance, a half-day spent pond-dipping at Congerstone - where? - was rated by one Italian group as the high point of their visit, a trip to London notwithstanding. Pupils spend several half-days in school, together with their opposite numbers, and are accompanied by them on all excursions. Real friendships and mutual respect result, although, as in all normal inter-personal relationships, occasional frictions have to be overcome.

I firmly believe that any foreign visit which does not capitalise on the positive benefits accruing from human contact is likely to lose out on at least half its potential value. Many different forms of such contact exist (one or two of the Case Studies below show some examples).

(9) The follow-up, on return to England, is probably just as important as any of the above points. Its importance should not be undervalued. It stresses to participants that the home country accepts the importance of the foreign country, it provides a check for parents that profit has been derived from the visit, it allows pupils who did not participate to learn something from those who did. In brief, it brings the foreign country purposefully into the classroom.

The form which the follow-up takes will depend very much on the form which the visit has taken. It will presumably include examples of pupils' work - their photographs, drawings, writing, recording, their collection of realia (sea shells, labels, tickets, wrappers, magazines, brochures, models), their surveys, maps, journals, and work books. All of this could form part of an exhibition available in a central part of

the school, and it will presumably be supplemented by work done in school after the return - accounts in the foreign language of experiences resulting, derivative art work, geographical and other three dimensional material.

Elements of this material will usually be utilised in class also for the benefit of those who did not go, and for those who might be invited to go next year, perhaps younger pupils. Other staff, and perhaps particularly the Head (as the most important motivator) will be involved, and perhaps prizes will be distributed.

Parents will profitably be invited to an evening of display in which pupil accounts will be read, playlets produced, secrets disclosed, and slides shown. Hopefully, pupils will be able to perform songs, tricks, counting games which they have learnt from the children in the foreign school. Children will give their conclusions about the foreign country, quoting empirical evidence, with a view to teaching their parents something and spreading the idea that other countries have something to teach us, negative as well as positive.

(10) Parents will perhaps be able to give evidence of the social value of the visit. Planning and travelling as a group, perhaps living as a group, obliged to give and take and to accept idiosyncrasies which appear after close contact of this kind and not in the more impersonal daily life of the school, all of these mark pupils and staff. Experienced staff will take advantage of the different relationships produced during the visit - both pupil/pupil and pupil/teacher - to allow pupils with particular skills to make use of them, not least in the relaxing social activities: pupils who can sing, dance, juggle, play music can entertain the group, and the children of the host school. Relaxed contacts can also enrich pupil/teacher relationships, with pupils realising that their tired and untidy teachers are pretty much like their own parents, that they too get tired, that they have a sense of humour or a tenderness which may not be evidenced in the classroom. Whilst not going too far to an extreme, teachers may find it of benefit to drop their guard a little. For foreign language teachers, who sometimes say that in class the foreign language actually gets between them and their pupils, and prevents the formation of relationships as close as those possible in other subject areas, the visit abroad can be of considerable benefit.

. . . . . .

The above ten points are some of those which continuous close involvement in foreign exchanges have caused me to think of as of major importance. This chapter concludes with a number of extracts from further Case Studies of successful types of foreign visit. These could be multiplied many times over. It is hoped that each will have something to say of interest to readers.

CASE STUDY THREE

At this eleven-to-fourteen High School we believe that as many children as possible should have the opportunity to visit France as part of their French course. In order for this to be a realistic aim, costs must be kept to a minimum, which means that alternatives to the usual one-week trip must be provided.

All first-year children are given the chance to spend three days in Dieppe - the town featured in the Eclair course that we use. The all-inclusive cost is under £30, which enables a high proportion of the first-year children to take part (usually about 200 out of a total of 240) and we arrange the children into three groups. Costs are kept down by using 48-hour excursion boat tickets and by running the three trips consecutively so that the same coach can be used to take one group to Newhaven and to collect the returning group.

The children follow a very full programme in Dieppe. Their work centres on the pamphlet we produce for them which is closely linked to the work they have done during their first two terms and consists of assignments designed to encourage the children to use the French they have learned and to experience first-hand the aspects of French life they have heard about in school. Their completed pamphlets are of a high standard and provide excellent material for follow-up work in school. The children already have a posi-

tive attitude towards French but the trip boosts their enthusiasm for France and convinces them of the reality and relevance of their classroom activities.

We arrange a week's visit to Etretat for second- and third-year children which includes language assignments similar to those in the Dieppe trips as well as trips to places of interest, particularly Rouen which is the town featured in the second-year course. The children are encouraged to use as much French as possible and find the week stimulating and interesting, as their comprehensive diaries clearly show. This kind of trip is rather expensive, however, (about £75) and this limits recruitment.

To reach a wider range of children, therefore, we also offer a week's work based on a day trip to Boulogne as the French option during the school's second and third year combined studies week. The day trip provides the starting point for the week's work and we offer a range of activities both in Boulogne and in school which encourage children to work at their own level, using as much French as they wish. Whilst in Boulogne we buy a variety of foods, drinks and confectionery to be sampled in school and these tasting sessions stimulate further language work. The week forms an enjoyable experience for all concerned, but is particularly valuable for those who are beginning to lose some of their enthusiasm for French. It is a very popular option, which a number of children have chosen two years in succession.

It is unrealistic to teach children French without providing them with a feasible opportunity to visit France because, however enjoyable and stimulating the lessons, many children will eventually question the relevance of learning a language. This year over 300 children from our school have been to France and we are convinced that this contributes significantly to the success of our work in the French department.

(Marion Chadwick, Leysland High School, Countesthorpe.)

CASE STUDY FOUR

Our exchange for between 15-17 third-year pupils takes place during the summer term, the length of stay having recently been reduced from four to three weeks in each country. As this school is a Leicestershire High School (11-14) where pupils transfer to the Upper School after the third year, the exchange pupils will have virtually completed their High School courses, and final assessments will have been made, before they set off on the first stage of the exchange in France. The French School, a C.E.S. near La Rochelle, is an ideally suited partner, having pupils of a similar age range and a similar catchment area. The French party accompanies the returning English group for the second stage and this return to France coincides with the French end-of-term. The aim of the exchange is to give pupils the experience of living the typical daily routine of their correspondent that incorporates family-life, school work and out-of-school leisure activities.

The timing of the exchange within the secondary school programme has enabled it for over 25 years to permit pupils to spend a month in a foreign home. There is no strong opposition arising from external examination course pressures. The pupils have three years of language experience at school behind them, and are familiar with the present, perfect and future tenses, sufficient for quite complex and effective communication, once the stress of the first week away has eased. Being able to meet in school and share experiences with their friends and teacher, helps them to overcome the shock of their new environment and increases their confidence for the length of the visit.

The presence of only fifteen French pupils affects the whole school, staff and pupils. The excitement of their arrival is shared by all. First-year pupils want to touch them, second-years admire them, and third-years to abuse them and assert superiority. Teachers enquire indignantly about them if they are withdrawn from lessons by their teacher-leader for pastoral purposes. In the second week the novelty of their presence has worn off, but interest still remains. Teachers, more at ease, make a more positive effort to involve them in the work of the class, trying out their rusty French, and entertaining the class as a whole. Since the French pupils are more

confident, the French teachers can use them as language assistants and first-year pupils especially get the first thrill of discovering that their learning actually works when they can ask and answer questions with real French pupils. In the third week their integration is complete. The French pupils no longer huddle together for safety but are seen at break and lunch-time spread all over the campus, usually without their English correspondents, making friends with pupils of all ages in the school, and sharing crisps and chewing gum. Their presence assures a massive take-up for the second-year group visit to Seine-Maritime, and next year's third-year pupils consider seriously whether or not they themselves could cope with the exchange. When they leave, the school seems less full, the classes strangely quiet. Fortunately it is virtually the end of the school year and time to clear up!

(Peter Cameron, Humphrey Perkins High School, Barrow on Soar.)

FROM CASE STUDY FIVE
AN ECONOMICS FIELD STUDY IN FRANCE

Dieppe has a considerable variety of light industry, and a very interesting morning was spent at a high precision components plant. The owner and managing director welcomed us warmly, provided a tour with his works manager, and then, in excellent English, answered our numerous questions. The firm had been in his family for over 200 years, so it was interesting to hear his views on President Mitterand's economic policies.

This firm provided an excellent example of how small firms survive despite the economies of scale available to large multinational firms. For theory of the firm, location of industry, and the effects of government industrial policy, here we had excellent case study material. It was also interesting since the philosophy of this entrepreneur was to resist expansion and keep the firm of a manageable size for himself - the administrator, and his brother - the engineer, to run. This provided a real-life contrast to the text books' preoccupation with theoretical firms that strive to maximise profits. As in so many other cases, reality is so much richer than classroom study. This firm's pricing and marketing policy was interesting also. He did not advertise or actively seek contracts. Firms approached him with ideas for their products and the firm designed and made the tooling necessary, and then made the product. They provided the aircraft and motor industry and would only use the best quality steels and alloys for the components. The attitude was: if they cannot afford to pay for the best, they had better go elsewhere. No compromises are made in maintaining the reputation for quality that this family firm had earned over generations, from ivory carving to clock making, and into high technology industrial components. By speaking to this entrepreneur we gained a rare insight into the philosophy and ideas that go into the running of a successful business.

We also toured the docks of Dieppe and received a very comprehensive account of their position in the economy of the town. We heard how the political situation has led to the concentration of French trade through five ports, of which Dieppe is not one. This is seriously affecting Dieppe already and threatens the port's future. We discussed the unemployment situation in Dieppe, which is almost twice the average for France, and gained much greater insight into the operation of French regional policy.

Finally, I don't think one can over-estimate either the wider educational value of impressions gained, and experiences shared, on such a trip. Trust showed towards these sixth form students was repaid in impeccably mature and responsible behaviour, with a relaxed and splendid sense of fun. Social development has benefitted from the visit, too.

(David Thorneycroft, Robert Smyth School, Market Harborough.)

And finally, a comment from a pupil:

THE FRENCH EXCHANGE - AN INVALUABLE EXPERIENCE

The French exchange, to my mind, is an invaluable experience, one that I think everyone should be able to take part in.

Apart from being a language exercise, it

is also much more. The trip is an exercise in public relations as much as anything, and whether you can cope with being practically on your own for several weeks.

Although of course it is mainly meant to improve your French, I think that it has many more things you can learn, too.

Firstly, the public relations factor. For six weeks you are expected to live with someone who you probably didn't even know before, or probably had never met before either, but you simply must get on together. It is a question of - can you put up with someone for almost six solid weeks? Have you the patience? Most people haven't, but everyone has a try.

Apart from having to get on with your correspondent and their family, you will also have to get on with the other English people. Generally you depend on each other a great deal, so being patient and understanding others is the essence of a happy stay. So one learns to accept others and become more patient.

You also become more independent from your parents. In one sense you are by yourself for three weeks: things you normally wouldn't do because your parents usually do them for you at home, you gradually learn to do for yourself. You generally find that you are more grown up, more independent and hopefully more tolerant of other people by the time you return home. As well as this, I think you learn about the kind of person you are. It is a way of being able to see really what you are like. Generally, up until then you've not managed to see yourself as someone else, but after coping with things by yourself that normally someone else would help you with, you begin to see just who you are.

The exchange obviously has invaluable educational purposes too. For a start, you begin to see how other people live, it widens your mind, opens up your mind to new things.

As far as I'm concerned it really is worth all the effort, and it is a pity that everyone can't take part in some exchange or other because it really is an invaluable experience.

(Katie Bantick, aged 14.)

Envoi

If you cross over the sea,
Instead of over the way,
You may end by (think of it!)
Looking on We
As only a sort of They.
(Rudyard Kipling)